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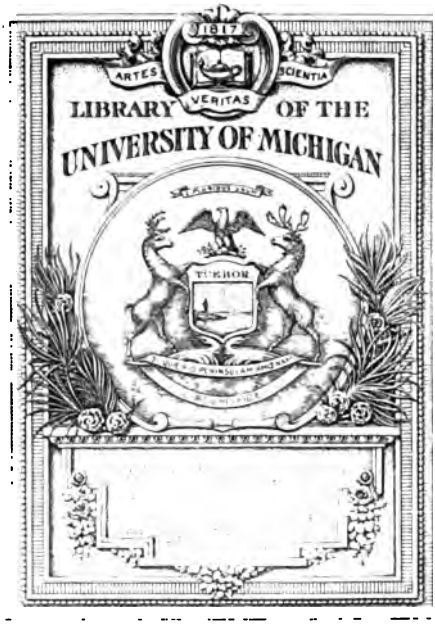
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THE VERSE OF GREEK COMEDY

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THE VERSE

OF

GREEK COMEDY

BY

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ταχύ γ' ἂν ἀγναιο μανθάνειν περὶ ῥυθμῶν

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THOMAS DWIGHT GOODELL

PROFESSOR IN YALE UNIVERSITY

IN GRATEFUL ACKNOWLEDGMENT OF HIS CONTRIBUTIONS

TO METRICAL SCIENCE

INTRODUCTION

GREEK poetry in the fifth century before Christ was a highly developed and complex art. Greek poets had begun to sing in a remote past. Their successors in the age of Aristophanes had inherited from many singers in many lands—the coast of Asia, the islands of the Aegean and the Continent—a great treasure of rhythmical phrases that had gradually been developed and perfected during centuries of practice among a song-loving people, and that still admitted countless harmonious variations, just as the English heroic line, passing from Shakespeare to Milton and from Milton on to Tennyson, became under his magic touch a new instrument of melody modulated to every theme. The poets of the later age, guided by that intuitive apprehension and appreciation of beauty of form which characterized their race in all ranges of creative art, combined these phrases into harmonious periods and symmetrical strophes with extraordinary skill, but they were only vaguely conscious of historical relations. What is the rhythm of these phrases and their metrical constitution? What are the laws by which they are combined in period and strophe? Whence did particular phrases come? We despair of a complete answer to some of these questions. Many problems confront us that in consequence of the loss of the music to which these Greek odes were sung do not, we must frankly confess, now admit of sure solution; but such knowledge as we may be able to get, by patient investigation, of the origin, nature, relation and development of the materials with which the poets wrought will contribute to a juster understanding of their art and a truer appreciation of their skill. And in a fashion we are better able to ascertain some of these facts than the poets themselves would have been, had they been interested in formulating the rules of

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their craft. Thus also historical investigation and comparative study have enabled modern scholars to determine the laws of the use of the Greek language as a means of expression with a fullness and precision that would not have been possible in the time of Demosthenes, who would doubtless have inspected these modern treatises on Greek Syntax with austere surprise. Ancient rhythmic, of course, is a ruggeder field, with hidden pitfalls, where we must proceed with extreme caution.

I have endeavoured, within the range to which this book is restricted, to treat this difficult and complex subject in a direct and simple manner, and I have derived the principles on which its scientific study must proceed in the main from the writings of ancient teachers, chiefly Aristoxenus, Aristides, Heliodorus, and Hephaestion. It is only a hundred years since Böckh first saw the profound importance of Aristoxenus, a younger contemporary of Aristotle, in the investigation of rhythm. From Aristoxenus to Aristides, a rhythmician of inferior authority, is a long way, but the journey is worth making. The statements of Hephaestion in his manual on metric must be weighed with care; his treatises on poetic composition have particular and unique value. The doctrine of his master, Heliodorus, embodied in his analyses of the structure of certain of the plays of Aristophanes, is of great moment to the student of comedy, but has not hitherto been systematically utilized. This fact will perhaps be regarded as sufficient justification for the reconstitution of the text of these remains, which are unfortunately meagre, and their publication in the last chapter of this book. Where ancient authority is silent, and this happens only too often, I have turned to the poets themselves and there sought the laws which they unconsciously but unerringly obeyed, and I have submitted the validity of all conclusions to the practical test of their applicability to the poets themselves. Their application to the comic poets is recorded in the second and fourteenth chapters inclusive of this book.

There is one exception to these statements. The fifteenth chapter treats of the origin of the forms of Greek poetry, and the conclusions there submitted for consideration have undoubtedly determined the point of view from which my investigation and treatment of the manifold rhythms of Greek poetry have proceeded; but here our ancient authorities give little direct testimony,

and the poets naturally are silent. Still these views are not mere speculations, they are supported by parallel manifestations in languages closely akin to Greek. The significance of Westphal's comparison, over fifty years ago, of Avestan and Vedic with Greek dimeters and trimeters has been amply confirmed by subsequent investigations made by Professor Arnold and other scholars. The fundamental concept is a primitive phrase, longer or shorter, from which the various forms of poetic rhythm were gradually evolved and differentiated by regulated arrangement of long and short syllables. The dimeter and trimeter thus developed are precisely the greater or compound foot of Aristoxenus, and for that matter also of Aristophanes, the true source from which the metre and simple foot were gradually derived.[1] The final test of the probability of the views advanced in this chapter must be the extent to which they are judged to explain consistently and satisfactorily the numerous and, when viewed independently of one another, perplexing metrical phenomena of Greek verse. Logaoedic rhythm, for example, is a befogging subject. I for one confess that I did not clearly apprehend its historical significance, its unquestionable relation to the four common rhythms with which we are familiar in ancient and modern poetry, and the limitations of its use, until I saw how these rhythms had all gradually been evolved from the primitive dimeter and trimeter.[2]

Non-melic verse in Greek comprises the spoken trimeter and recitative and melodramatic tetrameters, hypermeters and trimeters, and constitutes the greater part of each comedy of Aristophanes. Recitative and melodramatic rhythms are an element foreign to the modern drama, and the Greek mode of rendering them would doubtless seem singular to us, but it was a great advantage to the comic poets to have them at their command as a vehicle of dialogue, and they used them with excellent discrimination. I hope that the importance of non-melic verse will be thought to justify the attention I have given to it. I have used the statistical method in its treatment from the conviction that an accurate and precise knowledge of the laws of our poet's usage can best be acquired in this manner, and that such knowledge is the only means that we moderns can safely employ in attempting to differentiate his style from that

[1] See 664. [2] See 375 ff., 603 ff.

of other poets. His spoken trimeter is not the trimeter of the tragic poets nor that of Menander. The ignorance or disregard of the usages of individual Greek poets exhibited by many of their emenders and by many modern composers of Greek verse in a particular manner is incredible. The application of the results obtained by bald statistics may prove to be a salutary corrective, as I may have shown in a recent monograph, in which proposed emendations and restorations of the text of the four newly-discovered plays of Menander are submitted to the test of his actual practice. It would, perhaps, be indecorous to summon the emenders of Aristophanes hither to trial at the bar of his usage, but the process is legal and may be recommended for the entertainment of an idle hour.

Notwithstanding the considerable attention here given to non-melic verse, its investigation is by no means complete. I have discussed caesura and diaeresis with particular care, but lack of space has precluded the study at any length of our poet's different manners in each sort of non-melic verse. The trimeters in one play, for example, differ in interesting particulars from those in another, and Aristophanes modulates his spoken verse skilfully to varying themes, although the range of emotion and sentiment is not so great in comedy as in tragedy.

The determination of the structure of the Greek melic strophe is a problem that has been repeatedly essayed, but no system of strophic analysis has yet been proposed that has been generally accepted. Two scholars have lived to reject, with a certain degree of scorn, the systems that they had themselves fathered; others declare that the problem is insoluble. Professor Schröder has recently given a brief account of the views that have been successively put forward only to be combated or abandoned.[1] He has an alluring theory of his own, which he defends and illustrates in an article that comes to hand as I write.[2]

This is treacherous ground, on which it behooves one to walk warily. Sufficient attention has not always been paid by investigators to the fact that the problem is ultimately a question of melodic correspondence. If the music to which the odes of

[1] See his *Vorarbeiten*, 136 ff.

[2] See *Classical Philology*, vii. (1912), 158 ff. See also his editions of the text of Pindar and of the odes of the Greek dramatic poets.

the Greek poets were sung had been preserved with the text, the question would not come up; since it is lost, the metrical form of the text is the sole means to an answer. The metrical correspondence of antistrophe with strophe is generally close in Greek odes,[1] and it is agreed that the melody to which a strophe was sung was repeated in the singing of its antistrophe. What similar correspondences are there between subordinate periods within a strophe? With few exceptions, the last metre of the final colon of a subordinate period is catalectic or ends in a variable syllable or hiatus.[2] The effect of each phenomenon is the same, a pause in singing that marks the close of a period. I observed, in studying the metrical commentary, that the natural inference that the Greek dramatic poets probably arranged the subordinate elements that compose a strophe in the same ways in which they combined whole strophes in the parode and other great divisions of their plays,[3] was confirmed in a startling but conclusive manner by the testimony of Heliodorus.[4] His practice, furthermore, establishes another important fact, that a long strophe is apt to be divided into intermediate melodic groups similarly arranged.[5] On the legitimate assumption that two subordinate periods that have the same metrical form were, like strophe and antistrophe, sung to the same melody, analysis is now a simple process.[6] The groups are generally triads, tetrads, or pentads successively derived, the larger from the smaller. Hephaestion testifies to the same groupings of strophes in the main divisions of the drama, and the plays themselves confirm the correctness of his statements. I have applied the principles outlined above to the comedies of Aristophanes in the eighteenth chapter of this book with results that seem to me to constitute evidence of their truth.

The two rhythms treated in the eleventh and twelfth chapters have been the subject of vigorous discussion during the past fifteen years. I shall probably be thought to have said quite enough about the former.[7] Aeolic Verse is on a different footing

[1] If it is not, the change in form is deliberate. See 51. After the manuscript of this book had been sent to the printers, I received from Professor von Wilamowitz a copy of his recent monograph on the *Vespae*, in which I am gratified to find that the conclusions which I have stated in 51 are confirmed by his high authority.

[2] See Böckh's *Pindari Opera*, I. ii. 308 ff.

[3] See chapter xvii.

[4] See 722 ff.

[5] See 728.

[6] See the illustrations in 729 ff.

[7] See 475 ff., 630 ff., 812 ff.

and requires less formal treatment, although it is of profound importance. A very considerable part of Greek melic poetry is composed in it. The question of its constitution is a serious issue and demands reconsideration, for the theory of its rhythm that is now generally accepted in England and America is, I believe, without ancient warrant, is due to misconceptions, and is demonstrably wrong. I must beg for indulgence if I write at length in venturing to offer a chapter in continuation of Mr. Caxton's great work on The History of Human Error.

Our ancient authorities all regard the four completely developed feet of Aeolic verse as simple and as tetrasyllabic, and they give to each of the four syllables of each foot its normal poetic value of long or short unreduced. Their statements are explicit. Hephaestion devotes two chapters of his Manual to an exposition of the uses of the choriamb and antispast, and in subsequent chapters discusses certain related cola and periods.[1] His predecessor Heliodorus exemplifies ancient opinion on the constitution of this form of verse in his analysis of such odes as are found in the first parabasis and first stasimon of the *Knights*. Aristides analyzes each of the four completely developed feet of Aeolic verse into thesis and arsis, designating the feet by the earlier names that were in use in the time of Aristoxenus, and in a following chapter he gives an account of choriambic and antispastic periods.[2] Aristoxenus, whose authority is not to be questioned, states that simple feet may consist of two, three, or four syllables but not of more than four, classifies tetrasyllabic feet as isomeric or diplasic, and in a fragment of his Principles of Rhythm, recently discovered in Oxyrhynchus, names and discusses three of the four tetrasyllabic feet of Aeolic verse and quotes passages from the poets in illustration of their use. I defer for the present detailed consideration of this evidence.

This united testimony would seem to give Aeolic rhythm a respectable standing, but most modern metricians who have written on Greek and Latin verse during the last century have banished this rhythm, in its ancient constitution, from their books. Procedure so drastic as this rouses curiosity; possibly it justifies a stronger emotion. In my twelfth chapter I have outlined the structure of Aeolic verse and analyzed the Aeolic odes

[1] See Heph. 29 ff., 43 ff.
[2] See Aristides, 39 f. M., 26. 20 ff. J., 54 f. M., 34. 33 ff. J.

of Aristophanes in conformity with ancient doctrine, and in the last part of the fifteenth chapter [1] I have stated what I believe to be a credible theory of its origin from the primitive dimeter and trimeter. It now remains to recall the history of the astonishing break with ancient tradition which began about a hundred years ago and to re-examine the grounds of belief.

Gottfried Hermann is the founder of the modern science of ancient verse. He wrote three books on this subject between 1796 and 1816, and has powerfully influenced opinion. Elmsley, writing in 1811, calls the first of his books incomparable, and deprecates the severity of the criticisms of Hermann that enliven Porson's celebrated preface to his edition of the *Hecuba*; but those were stirring days when the classics were still generally thought to be of vital concern, when a metrical 'law' might provoke the applause of Europe, and when two literary antagonists, to use a phrase of Elmsley's, were doomed to become personal enemies, if they were of the temperament of these two scholars. Hermann was only twenty-four years of age when he wrote his first book on metric, but even in his youth he was intolerant of criticism.

He was a metrician, and his notions of rhythm, in his early period, were crude. He seems not to have known Aristoxenus at this time, although Morelli had published his edition of the *Principles of Rhythm* in 1785. He did not hesitate, however, to express opinions on such matters as the relative time-values of successive feet and the difference between Greek and modern music. He held, in brief, that a long syllable was never more nor less than long, and that a short syllable was always short, and that these were the only syllabic values with which Greek poets operated. Any line, therefore, that combined dactyls, trochees and spondees was an agglomeration of isomeric and diplasic feet promiscuously mingled. Greek music was rude and passionate. These views provoked lively remonstrance, and Hermann's 'Tactlosigkeit'—in the scientific sense of that term—became a by-word among those learned in these matters.

Voss, the celebrated translator of Homer, and Apel, the former in 1802 and the latter in 1806, took issue squarely with Hermann and insisted that successive feet in the same colon, in Greek poetry and music as in modern, were all of equal length,

[1] See 651 ff.

since they were rhythmical. Voss rendered such a logaoedic line as has just been mentioned in common time throughout, Apel in triple time. It was the latter who came upon the 'cyclic' dactyl, which has had great vogue. He aimed to formulate a system of universal rhythm, and ominously announces in the preface of his big book that he intends to pay no attention to grammarians and 'philologians' in his attempt to re-establish the true rhythm of verse,—he will derive his conclusions directly from the poets, with whom in fact his acquaintance was inadequate. Hermann stigmatized his views as an 'ephemeral fancy.' Böckh, writing in 1808, at first welcomed them, but soon afterwards, while maintaining firmly the theory of the temporal equality of feet, rejected Apel's cyclic dactyl and in general his a priori conclusions as to the distribution of times within the foot.

In his great edition of Pindar Böckh turned from the metricians to the rhythmicians and was the first modern to utilize Aristoxenus in the study of Greek rhythm, but his sturdy maintenance of the doctrine of the exact equality of feet brought him more than once into conflict with his chief authority, as in his conclusions in regard to the irrational metre and the logaoedic dactyl.[1] Rossbach published the first edition of his *Greek Rhythmic* in 1854, the first modern book that treated the subject separately and as a whole and aimed to set forth the ancient system of rhythm completely, a task of great difficulty because the early ancient sources of information are scant. Rossbach gratefully acknowledges his indebtedness to Böckh. His opinion of Apel is contemptuous ; a fact to be noted, since a distinguished scholar, in a lively and entertaining criticism of the 'new metric' —but why the *new* metric?—has recently announced himself as 'the defender of the principles of Apel as developed by Rossbach, Schmidt and Christ.' It would be hard to find in any field of philological controversy a more scathing arraignment of another man's views than Rossbach makes of Apel's. Point after point is made with deadly precision in proof of Apel's ignorance and folly. Referring to Apel's cyclic dactyl, Rossbach says that he has by the grace of God hit the mark just once—this, too, is the only time that, contrary to his principles, he has paid attention to ancient tradition, but this single gain disappears in a

[1] See 16 and 390.

welter of hariolations and hypotheses. Apel is, in fine, "die blinde Henne, die ein gutes Korn gefunden hat." Even the gentle Böckh, after a statement of reasons, says: "inde profectus universam Apelii doctrinam, ut desperatam prorsus, coepi relinquere."

Hermann had no quarrel with the choriamb in itself, on the contrary he artificially extended its use. Nor did he absolutely reject the antispast, although he disliked it because it was rough and harsh, as he thought, and he dispossessed it of its rightful place among the eight prototypes by the very process by which he enlarged the use of the choriamb. He had fallen into difficulties with the undeveloped syllables which begin the Glyconic, whose origin and significance are now, after investigations that have extended over a century, clearly apprehended.[1] He gave these syllables the name 'basis' and discussed them at length in his first book.[2] He held that they were a sort of 'praeludium et tentamentum' of the feet that followed, but were themselves unrhythmical, that they consisted of two theses, and that they were to be treated as a separate element. The effect of the application of this theory is wholesale production of choriambs. The greater Asclepiadean, for example, is made to furnish three choriambs by this process.[3] Hermann treated these Aeolic verses inconsequentially. The acatalectic lesser Asclepiadean, like the greater Asclepiadean, is choriambic, but the Phalaecean is logaoedic, as also the Glyconic.[4] He does not state why he thus discriminates. This classification was made in his first book,[5] and it should be noted that he thus advanced the theory of logaoedic scansion of certain Aeolic cola before any of his successors in the same field had written on this subject.

Hermann's theory of the nature and use of these undeveloped syllables was at first thought to be new learning and they still pass current as 'Hermann's basis,' but this doctrine crops out among the Latin 'derivationists,' who on demand will furnish almost anything that is desired. They, however, made the Phalaecean choriambic.[6] Böckh accepted Hermann's 'basis,' but allowed it only one thesis and completely severed it from what follows, regarding it, although it consists of only two or at the

[1] See 506 ii., 652 f.

[2] *De Metris* (1796), 21 ff.

[3] ⏓ ⏓ | – ⏑ ⏑ – | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ – See 532.

[4] ⏓ ⏓ | – ⏑ ⏑ – | – ⏑ ⏑ – | ⏑ – ; ⏓ ⏓ | – ⏑ ⏑ | – ⏑ | – ⏑ | – ⏓ ; ⏓ ⏓ | – ⏑ ⏑ | – ⏑ | – See 518 ii. and 511.

[5] *De Metris*, 216.

[6] ⏓ ⏓ | – ⏑ ⏑ – | ⏑ – ⏑ – – See Caesius Bassus, 258 ff. K.

most three syllables, as a monopodic colon. The 'basis' was a trochee, but might be irrational (– –), and the trochee and irrational 'colon' might be resolved (⏑ ⏑ ⏑ and ⏑ ⏑ –). These were its only forms in Pindar, who did not admit the pyrrhic (⏑ ⏑) or the dactyl. When the iamb occurred (as it does in Pindar) it was not to be considered as a 'basis' but as an iambic colon prefixed to a following trochaic or dactylic colon with an effect comparable with syncopation in modern music.[1] Rossbach and Westphal protested vigorously against the separation of the syllables grouped in the 'basis' from the following feet, alleging that these syllables constituted a triseme foot in descending rhythm, characterized by great freedom of form, and as closely connected as possible with what followed.[2]

We need not follow these troublesome syllables farther. It is obvious that the original segregation and prolonged discussion of this unruly combination would strongly individualize it and give it that sort of general recognition which comes from possession of the field. But its recognition as a separate element, whether as prelude or colon or foot, goes much deeper than that. It beheads all antispastic cola, and no victim survives that fatal process. The antispast disappears, and the remainder of the colon must now be analyzed as either choriambic or logaoedic. No other method is possible. To what extent is existing prejudice against the antispast, which is general, due to the unfortunate accident of Hermann's misconception of the origin and nature of the unformed syllables that begin many Aeolic cola? These syllables disturbed the Latin metricians also, but their trouble was that they contaminated the antispast. The pure antispast was unobjectionable.[3] Is it pertinent (or impertinent?) to surmise that, if modern metricians had had from the beginning of the discussion as clear a conception of the polyschematist dimeter [4] as we now have, thanks to the intuition of Professor von Wilamowitz,[5] and had seen that the unformed initial syllables of the Glyconic were only a minor manifestation of the same phenomenon,[6] they might never have raised their turbulent outcry against the antispast? They would, to be sure, have needed also to rid themselves of the obsession of an ictus, that Old Man of the Sea.[7]

[1] See *Pind. Op.* I. ii. 65, 80; cf. 149.
[2] See *Spec. Metrik,*[3] 554 ff.
[3] See Marius Victorinus, 88. 3 ff. K.
[4] See 506 f.
[5] See his *Choriambische Dimeter.*
[6] See 653.
[7] See p. xxiii f.

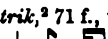
When Hermann had established his 'basis,' but had left the question open, whether the following feet were to be regarded as choriambic or logaoedic,[1] Voss and Apel, both predisposed as their books show to the rhythms of modern poetry and music, promptly decided for logaoedic scansion, and Böckh adopted the same view. Rossbach states the fact from precisely this point of view and in precisely this way.[2] There was now general agreement that the choriamb must go; disagreement arose when it came to dismembering it—another deadly process—into the two diplasic feet required by logaoedic scansion.[3] Apel's extended exposition of his theory of rhythm[4] had undoubtedly influenced opinion. It was his ignorance or neglect of principles of Greek rhythm transmitted in ancient sources of information still extant that involved him in fantastic conclusions. The mere conception that the complex but authentic tetrasyllabic rhythms of Greek poetry can be stated in terms of the simple dissyllabic and trisyllabic rhythms of modern poetry is alluring, but if it is consistently applied, the consequences are appalling. Rossbach and Westphal were unable to face them and left the two ionic tetrasyllabic feet untouched. Other scholars, such as the late Professor von Christ in Germany and Professor Shorey in America, sustained by the courage of their convictions, consistently sacrifice the ionics along with the antispast and choriamb and give them logaoedic scansion.[5] Von Christ even feels doubt about the pentaseme feet of Greek hemiolic rhythm,[6] but halts abashed before the repeated testimony of Aristoxenus and the paeonic odes of Aristophanes. Historic evidence of logaoedic scansion of Aeolic verse is wholly lacking. Rossbach and Westphal confess that it is entirely without the support of ancient authority, Greek or Latin, early or late.[7] It is nevertheless, they allege, the true theory, the theory of the poets of the classical period, but it was lost and was replaced by an ionic-choriambic theory devised by two unknown grammarians of the Alexandrian period, whose doctrine was adopted by Latin writers on metric.[8] This is a startling statement. I shall shortly

[1] See p. xv.

[2] *Spec. Metrik*,[3] 521.

[3] On the first of these two feet, the 'cyclic' dactyl, see 390.

[4] His two volumes occupy over twelve hundred pages. He announced a third volume, but died before it was written.

[5] See Von Christ, *Metrik*,[2] 71 f., where – – ◡ ◡ is rendered as 

[6] See his *Metrik*,[2] 64.

[7] *Spec. Metrik*,[3] 521. See my '*Logaoedic*' *Metre in Greek Comedy*, 31 ff.

[8] *Spec. Metrik*,[3] 518 ff.

advance evidence that has convinced me at least that the logaoedic theory of Aeolic verse cannot have prevailed in the fourth century before Christ, when Aristoxenus, a man of profound intelligence, with the wealth of the poetry and music of the preceding century at his command, undertook to formulate the principles of rhythm which the great poets had unconsciously obeyed.

The 'logaoedic theory' of Aeolic verse has had extraordinary vogue. J. H. H. Schmidt adopted it.[1] I had the honour of making the outlines of Schmidt's general system known to English and American scholars who had not become acquainted with it in the original by the publication in 1878 of a translation of his summary statement of it. *Me quoque pectoris Temptavit in dulci iuventa Fervor et in—logaoedicos vae, Misit furentem.* The present book, therefore, is a palinode, if so fine a word may be applied to a performance so pedestrian. The logaoedic theory has been adopted in many editions of the poets and has been repeatedly presented in books and monographs, notably by Professor von Christ, an ardent and eloquent advocate.[2] Two American scholars have recently come forward in its support, Professor Goodell in a cautious and judicial reconsideration of the ancient evidence, strictly confined to Aeolic forms,[3] and Professor Shorey with a vivacious monograph in which the author's views are expressed with ardour and the main argument is enlivened by practical suggestions, discussion of pedagogical methods, and piquant criticisms.[4]

It must not be supposed that the new theory has gone unchallenged. Professor Henri Weil condemned it and repeatedly controverted what he affirmed was false doctrine.[5] Professor

[1] In his *Kunstformen der griechischen Poesie*, a voluminous work of considerable originality.

[2] In his *Metrik*; see also his 'Grundfragen der melischen Metrik der Griechen' in the *Transactions of the Bavarian Academy*, XXII. ii. (1902), 213 ff.

[3] See his *Greek Metric*, 212 ff.

[4] In his *Choriambic Dimeter*. He outlines his general position at the beginning of his monograph in the following and similar tenets: In proportion as we study any foreign system of verse alleged fundamental differences between its rhythm and that to which we are accustomed tend to disappear. . . . If the Greek accents are ignored, there is no consciousness of any difference between Greek and English metre. Both are rhythmically stressed, and both, if we regard the practice of the better English poets, are quantitative — though English is less exquisitely so. . . . It is possible with the schemes of Rossbach, Schmidt, and others, to teach students to read with appreciation the choruses of tragedy and the odes of Pindar. The aesthetic effect obtained, the pleasure received, is precisely analogous to that enjoyed by appreciative readers of Shelley and Swinburne.

[5] First in the *Neue Jahrbücher für*

Susemihl declared against it.[1] The publication of Professor von Wilamowitz's *Isyllos* and *Herakles* powerfully stimulated renewed attention to Aeolic verse, and interest in the subject became general on the Continent when Dr. Kenyon published the British Museum papyrus of Bacchylides. Professor Blass in his edition of the text of Bacchylides (1898) abandoned the logaoedic theory in the treatment of the Aeolic odes among the newly discovered poems, and monographs began to appear. Professor Schröder's Pindar was published in 1900, and was followed by his metrical editions of the Greek dramatists. Professor Masqueray followed his master, Weil, and Professor Hugo Gleditsch went over to the enemy.[2]

The reaction against the logaoedic theory of Aeolic verse is very strong on the Continent; its waves have hardly as yet reached the shores of England and America. It has gradually gathered volume. Scholars have subjected the fundamental principle, first affirmed by Apel, on which this theory rests to severe but judicial scrutiny and found it untenable; they have observed with surprise the disposition of extreme advocates of this theory to minimize plain differences between Greek and modern languages and to establish equivalences that do not exist; they have re-examined the ancient evidence and found it, though meagre, convincing; they have successfully submitted the ancient theory to the practical test of its application to the poets.

The new doctrine denies the existence of tetrasyllabic simple feet in Greek poetry. In justification of this, Apel affirmed a theory of universal rhythm which, developed a priori, would satisfy all the demands of ancient and modern verse. Submitted to this test Ionic and Aeolic Greek rhythms were doomed to disappear, for they are not found in modern poetry. But Apel neglected certain elementary but fundamental principles. The sense of rhythm is universal; poets have been singing since the world began, and a mere child is charmed by the rhythm of motion. Rhythm has various media of expression. Language is only one of them and it is the stubbornest of all. Even in Greek

Philologie for 1862, 346 ff., and 1865, 650 ff. Later in the *Revue Critique*, vi. (1872) 49 ff., and in the *Bulletin de Correspondance Hellénique*, xix. (1895) 399, 411. His views are summarized in his *Études de Rhythmique* in two papers with expressive titles: *Les Prétendus Logaèdes* (181 ff.) and *La Vraie Mesure des faux logaèdes* (203 ff.).

[1] *Jahrbücher für classische Philologie*, 1873, 294 ff.

[2] See the Bibliography, pp. 459–464 of this book.

not only the order but also the length of syllables had to be regulated to make it an instrument of rhythmical expression. English is a still more difficult medium, and our great poets charm us by their delicate but sure control of the means by which they give it rhythmical effect in their spoken verse, their skilful substitution of natural stress for the quantity that is inherent in Greek, and their facile use of hold and pause in marshalling the almost colourless and very uncertain syllables of English speech so that they march in time. But while the sense of rhythm is a universal possession, the forms of its expression in language are various, and the degree of variation is conditioned by the nature of the medium. There is nothing improbable in the supposition that a strictly quantitative language like Greek developed forms of rhythm of which a modern language like English is incapable; it is on the contrary probable, since as Aristoxenus says rhythm is an ordering of *times*. It is, of course, a mere rhetorical pleasantry to deny the existence of a fact because it does not come within the range of one's own experience, but if this were said seriously, in the attempt to dispossess tetrasyllabic feet of their rightful place as indivisible measures of rhythm in Greek, it would be an ineffective argument. Modern poetry cannot manage these longer rhythmical elements with ease, but one of the facts that deterred Professor von Christ from dismembering the paeon was Brambach's discovery of modern melodies in five-eight time,[1] and Westphal quotes an aria from Mozart's *Don Juan* that is in ionic rhythm.[2] That is, modern music with its greater resources can compass rhythms that are not found in modern poetry.

We may go farther. The English poets have developed three simple rhythms, and perhaps a fourth.[3] These are the only rhythms natural to this particular medium, but our poets have essayed others successfully. The charm of Swinburne's 'Choriambics' is undeniable:

> Large red lilies of love, sceptral and tall, lovely for eyes to see;
> Thornless blossom of love, full of the sun, fruits that were reared for thee.

[1] See *Rhein. Museum*, xxxv. (1880), 242 ff.

[2] See *Rhythmik*,[2] 195 ff.

[3] Swinburne in a note prefixed to his spirited rendering of the parabasis of Aristophanes's *Birds* speaks of English as "a language to which all variations and combinations of anapaestic, iambic, or trochaic metre are as natural and pliable as all dactylic and spondaic forms of verse are unnatural and abhorrent." The battle over the hexameter that began in the sixteenth century still rages.

This is Horace's

Tu ne quaesieris, scire nefas, quem mihi, quem tibi—

the greater Asclepiadean.[1] Swinburne, a good Grecian, would have nothing to do, it should be noted, with the 'logaoedic theory' of this verse. He has followed Hermann, perhaps Horace, in separating the first two syllables of each verse from the choriambs that then flow on to its iambic close. His technical skill was unrivalled, and is here seen in his delicate attention to natural length of syllables and in his use of stress, both reinforced by caesura, to secure just the effects he wished. Professor Gilbert Murray, another good poet and Grecian, has kindly sent me verses composed in the same rhythm, but in what he—I am happy to know—believes was Sappho's manner.[2]

An old eagle, a blind eagle, who waits hungry and cold and still;
He seeks nothing, he fears nothing: he stands lone on a lonely hill.

Here we see the same skilful use of natural length, stress, and caesura to produce the desired effect. These are *tours de force*, it may be said. That is precisely their value in this discussion. Greek tetrasyllabic rhythms have not been used by modern poets because modern languages are constitutionally inadequate to sustain these longer rhythms easily, not, as has been alleged, because these rhythms are impossible in any language.

Apel's system of universal rhythm not only put authentic Greek rhythms into a strait-waistcoat, but it has also gradually altered the cut of that garment. The effect of its adoption was as inevitable as it is deplorable—real differences between the ancient and the modern language are minimized, alleged equivalences are multiplied. One's sense of the significance of features that are sharply characteristic now of one, now of the other language, is blurred and deadened. Thus the distinction between melic and spoken verse is broken down, and Greek dramatic choruses that were rendered by a dozen or fifteen performers in song, and were often accompanied by a dance, are treated precisely as modern verse that is read or recited by a single person. Stress, which is the vital feature of modern poetry and is there combined with the word-accent, is imposed upon Greek poetry

[1] See 532.

[2] ⏑–⏑–⏑–⏑–⏑–⏑–⏑–⏑–.

and alleged to be an indispensable element of Greek rhythm, whereas there is no evidence for an ictus in Greek poetry, and many scholars consequently believe that ictus in Greek is a modern invention. Quantity, inherent in the language and fixed in almost all syllables, is the solid foundation on which Greek rhythms with their varied orderings of 'times' are based, whereas in modern poetry one school of metrists practically denies that it exists, another affirms that it has a function comparable with that in the ancient languages, and meanwhile the practice of the poets—the true arbitrators—shows that whatever rôle it plays is entirely secondary to that of accent. Finally, the pause and the hold are indispensable in rhythmizing the uncertain syllables of modern speech, but in Greek the quantity inherent in syllables requires no support, and the use of pause and hold while strictly defined is purely artistic.

Iambic is the only rhythm that was used in spoken verse in Greek. Iambic, anapaestic, trochaic and dactylic are the rhythms that were used in recitative rendering, but recitative does not signify in the least what we mean when we speak of an actor's reciting his lines.[1] These are the four rhythms that modern poetry has developed. Both Greek and English, therefore, employ only simple dissyllabic and trisyllabic rhythms in non-melic verse. The Greeks, however, developed other rhythms, paeonic, ionic, dochmiac, prosodiac-enoplic, Aeolic. With rare exceptions, these rhythms were exclusively melic. The choruses of tragedy were sung. Only a highly imaginative mind can grasp the idea of reading dochmiac verse. The word 'lyrical' has now a connotation far removed from its original Greek sense, and Bacchylides and Swinburne are not, in fact, poets of the same genre. If now the rhythms just named were not used in spoken verse in Greek, how credible and convincing is the allegation that the metrical structure of Aeolic verse must have been a form—a bastard form, at best—of the simple trochaic and dactylic rhythms that the Greek poets did employ in non-melic rendering, because we moderns cannot read Aeolic verse in any other manner? Regret that we cannot teach our pupils to render the odes of Pindar as Greeks rendered them is an amiable sentiment, the resolution to read them even at the cost of reading them in the wrong fashion is prompted no doubt by

[1] See 59.

a generous impulse, but neither has the least significance in the scientific determination of facts.

The more ardent advocates of the logaoedic theory of Aeolic verse assume stress in Greek poetry and make much of it. To English-speaking men stress seems a natural and necessary manifestation, since, whatever its precise nature may be, and about that modern prosodists are at loggerheads, and however perplexing for various reasons its determination may be in particular lines, it remains true that the great body of English verse is composed in simple feet of which one part is distinguished from the other part or parts by what we call 'stress,' and that this coincides with the word-accent. But in Greek there is no evidence for any such phenomenon, no historic proof that the Greek poets distinguished the thesis from the arsis by variation of stress.[1] The ancient authors have been searched in vain. Two passages have recently been brought into the discussion, but both refuse to give the testimony for which they were summoned. Longinus in his prolegomena to Hephaestion's manual[2] says that a passage in one of the orations of Demosthenes, *τὸν γὰρ ἐν Ἀμφίσσῃ πόλεμον, δι' ὃν εἰς Ἐλάτειαν ἦλθε Φίλιππος*,[3] may be rendered as heroic verse, as it can, but that this was not observed because the orator declaimed it in the prose manner. The inference from this cannot be that Greek verse was distinguished from prose by a foot-stress,—and therefore generally that verse was stressed,—because Longinus himself tells us what he means, and it is not that. So important is it in interpretation to pay attention to the context. He has just been saying that it is the ear which determines whether or not a given combination of words constitutes a verse, but that the voice must previously shape and regulate the syllables. In order to get rhythmical effect the sounds must first be given proper length, otherwise the combination is so much prose and the verse escapes detection.[4] This doctrine that syllables in their natural state vary in length, not all longs being of the same length nor all shorts, is older than Aristoxenus, and Dionysius in his treatise on literary composition gives it due attention.[5]

[1] See 28.

[2] See Consbruch's *Hephaestion*, 82.

[3] *De corona*, 143.

[4] The argument of Longinus is found also in Choeroboscus's commentary on Hephaestion with some change of phraseology. See Consbruch, 178.

[5] See the second paragraph on next page.

The second passage is in Aristides.[1] He believed that simple feet in antithetic rhythm might be combined even in the same colon,—a doctrine now exploded,—for instance that a dactylic metre might be joined with an anapaestic metre, as in *ἄνδρες ὁπλῖται διαταξάμενοι*, to furnish him an illustration from Aristophanes (*Vesp.* 360) that has just the metrical constitution he assumes. But in a preceding chapter (xxiv.) he has stated that the 'dactyl'[2] and spondee are proper feet in anapaestic rhythm, and he therefore recognizes that his assumed dimeter may be purely anapaestic. He regards either solution as legitimate, but he is in doubt which the poet intended, and until he can determine that fact he does not know how to beat the time of this dimeter. This particular combination of long and short syllables, he says, is ambiguous, *δυσδιάκριτον ποιεῖ τὴν βάσιν*, and it is clear that the ambiguity remains for him, whether we assume or deny stress. There is nothing in this passage from the *De musica* to show that Aristides would have stressed the theses of his assumed colon when he had determined its rhythm. There is plenty of evidence that the Greeks beat time with hand or foot, none that they accompanied this with intensive utterance on the down beat, and M. Kawczynski's genial protest is just: "Or il me paraît inadmissible de faire exécuter aux anciens par la bouche ce qu'ils faisaient avec le pied."[3]

Quantity in Greek is the relative time occupied in uttering a syllable. Greek vowels are by nature long or short, diphthongs are long; a syllable that contains a long vowel or diphthong is long, one that contains a short vowel is short, but syllabic length is increased by conjunction of vowels and consonants. *Time* is the conception underlying these elementary principles, quantity is innate in the Greek language. Greek rhythmicians early noted the fact just intimated that all long syllables were not of precisely the same length, nor all short syllables equally short, that the length of a naturally long or naturally short vowel was increased by the addition of consonants.[4] The speculations of some rhythmicians on this subject were fantastic. Aristoxenus apprehended the element of truth in them, a certain slight variation in the length of syllables, and therefore made the primary

[1] 57 M., 36. 36 ff. J.
[2] See 11.
[3] See his *L'Origine*, 56.
[4] See Dionysius *De comp. verb.* chap. xv.

time, not the syllable, the unit of measure in rhythm.[1] The time of the syllables of speech required regulation in order that they might become proper measures of rhythm. This regulation was effected just as soon as men began to sing. It was the poets that unconsciously established the simple laws of poetic rhythm that prevail in Greek: in Greek poetry all short syllables are normally of the same length, all long syllables are normally of the same length, and the time-ratio of the former to the latter is one to two. These simple rules are beautifully illustrated by pure anapaestic and pure dactylic verse in comedy, which admit no exceptions.

But verse and melody limited to syllables and tones of only two durations, long and short, would have been monotonous, and variations of these two times arose in the most natural manner in the development of certain rhythms from the primitive cola. These variations include irrational arses, displaying a long syllable shorter than the normal long and short syllables shorter than the normal short;[2] protracted theses, displaying a long syllable longer than the normal long, in trisemes and tetrasemes;[3] and in iambic and trochaic verse a short longer than the normal short.[4] Variety was further secured by resolution,[5] by the pause in melic verse that occurs at the close of most subordinate periods, by this pause and an additional rhetorical pause at the close of most spoken, melodramatic, and recitative lines, and by caesura and diaeresis in non-melic verse, which were in no sense comparable with the hold that is so frequently necessary in English verse in order to secure rhythmical length, but were true pauses that interrupted the flow of the rhythm.[6] So little do the "new metrists," as Professor Shorey insists on calling them, merit the charge of simply juggling with longs and shorts. Defenders rather are they of the true faith, who piously rejoice to have themselves escaped from the welter of irrational arses and triseme theses in which they see their apostate brethren struggling.

Professor Goodell declares that the theory of English metric is as yet little better than chaos.[7] This cannot be due to lack

[1] See 1, 2.
[2] See under *Irrationality* in the General Index.
[3] See under *Protraction* in the Index.
[4] See 228.
[5] See 11.
[6] See under *Pause*, *Caesura*, and *Diaeresis* in the Index.
[7] *Greek Metric*, 20.

of attention to the subject. A vast number of books and monographs on English prosody has been written, and every possible view has been advocated and denied. Since the time of Spenser theorists in plenty have been ready to instruct the poets in their art. Theories on English quantity range all the way from the dogmatic doctrine of the classicists, who in the sixteenth century attempted to saddle Latin rules of quantity upon English syllables, to those who incline to the view that all English syllables take practically the same time for utterance. The conceit that English verse may be written in the classical manner is attractive, and the malady recrudesces from time to time. It broke out violently soon after the middle of the last century when Matthew Arnold delivered his lectures 'On Translating Homer' at Oxford and Professor Munro declared in Cambridge that modern speech had lost all sense of syllabic quantity. Specimen English hexameters done in the Virgilian manner, quantitative hexameters that sadly disregarded the accent of the English words, even rules of English quantity were all forthcoming. Tennyson satirized these hybrid hexameters in kind. Spenser had humorously said three hundred years earlier that the middle syllable of the word 'carpenter' (which the classicists had made long 'by position') "seemeth like a lame gosling that draweth one leg after her." But our great poets are endowed with too sensitive and delicate powers of perception not to feel that English syllables are not all of the same length. Tennyson once said that he believed he knew the quantity of every word in the English language except perhaps 'scissors.' It is important to discover, if you can, just what he meant by that. He seems to be laughing behind his mask in his hendecasyllabics, and he himself said of his "Boadicea," of which the metre is "an echo of the metre in the 'Atys' of Catullus,"[1] that "he wished that it were musically annotated so that it might be read with proper quantity and force." This can only mean that he regarded the 'quantity' of English syllables as in itself so unobvious that a musical score was required to indicate it in any except the four simple rhythms of English poetry.[2]

[1] The common form of this catalectic ionic tetrameter in the *Attis* is ⏑⏑–⏑ –⏑–– ⏑⏑–⏑⏑ ⏑⏑–, "Fear not, isle of blowing woodland, isle of silvery parapets!"

[2] Elsewhere in the *Life* his son records: "He gloried in his new English metre, but he 'feared that no one could read it except himself, and wanted some one to annotate it musically so that

It is hard to make one's way in the ruck of opinions confidently expressed by contending prosodists about stress, quantity, hold, pause and the like in English poetry, but so much may safely be said about quantity, that it is not the fundamental, inevitable element in English poetry that it unquestionably is in Greek, it is not a structural necessity. To neglect or consciously disregard the difference between quantity in Greek and in English breeds lamentable confusion. This difference may be summarily stated as follows. In Greek poetry the quantity of syllables is fixed and is independent of stress, they are long or short, and variety is secured by modifying them by processes that are regular in operation and perfectly determinable. In English poetry the rôle of syllables in producing rhythm is secondary; when they differ in length, the degree of difference constantly varies and no rules can be formulated, the most of them are 'common'; they are fitted into the rhythmical scheme, which in the poetry of all languages demands that feet in the same series shall be of equal length, by a variety of devices. Chief among these are pause, hold, and stress. Time and stress are intimately related. The skilful use of pause and hold, the indispensable means by which the temporally imperfect elements of English speech are grouped in rhythmical units is the highest art, but this particular function of hold and pause is unknown in Greek.

Neglect of real differences and assumption of false resemblances between Greek and modern languages confuse the investigation of a subject that is in itself difficult, and obscure the individual charm of each language, but they do not ultimately invalidate the fact of tetrasyllabic feet in Greek poetry. These are established by the testimony of Aristoxenus. An important part of this testimony has been recently acquired.

In discussing the principles of rhythm Aristoxenus states that a simple foot may consist of two, or of three, or of four parts or foot-times, that is syllables in poetry, and adds that he will presently state why these parts are never more than the four which the foot has *in virtue of its own special character*.[1] The fulfilment of this promise is unfortunately no longer extant.

people could understand the rhythm.'" Again: "'Boadicea,' no, I cannot publish her yet, perhaps never, for who can read her except myself?"

[1] See 290 M., § 18 W.

In a subsequent passage, in which he is considering feet with reference to the number of primary times that they contain and the distribution of these times into arsis and thesis, he says: "Hexaseme feet constitute the fourth class. Feet of this magnitude admit two divisions into arsis and thesis, the 'iambic' and the 'dactylic.' For of the three ratios that six primary times admit, namely the isomeric (i.e. 3 : 3), the diplasic (i.e. 2 : 4 = 1 : 2), and the pentaplasic (i.e. 1 : 5), the first belongs to the dactylic class of rhythms, the second to the iambic, but the last is not rhythmical."[1] This classification covers the two ionics in diplasic rhythm, and the choriamb, antispast, diiamb and ditrochee in isomeric rhythm. Aristoxenus does not name them here, but the earlier names of the four-part isomeric feet, with which we are now particularly concerned, are given, and these feet are briefly characterized by Aristides in a passage of which it is agreed Aristoxenus is the original source: "The *κρητικός* (i.e. – ∪ – ∪), which consists of a trochee as thesis and a trochee as arsis; the *δάκτυλος κατ' ἴαμβον* (i.e. ∪ – ∪ –), which is composed of an iamb as thesis and an iamb as arsis; the *δάκτυλος κατὰ βακχεῖον τὸν ἀπὸ τροχαίου* (i.e. – ∪ ∪ –), which has a trochee as thesis and an iamb as arsis; the *δάκτυλος κατὰ βακχεῖον τὸν ἀπὸ ἰάμβου* (i.e. ∪ – – ∪), which has the same constitution as the foot just named but with iamb and trochee in converse order."[2] Aristides designates the parts of these feet by names (iamb, trochee) with which all his readers would be familiar; but he here treats the feet all as simple feet, *πόδες ἀσύνθετοι*,[3] as does Aristoxenus in the evidence still to be considered, which we owe to the energetic and learned discoverers of the treasures found in Oxyrhynchus.

This important document is a fragment of the same work that I have twice cited above, Aristoxenus's *Principles of Rhythm*, and treats of protraction in the ditrochee, diiamb, and choriamb, and of other special cases of rhythmization. Elsewhere in this book I have gratefully availed myself of the Oxyrhynchus fragment in discussing iambic catalexis.[4] In this fragment as in the passage in Aristides the ditrochee is called *κρητικός*, the diiamb *δάκτυλος κατὰ ἴαμβον*, the choriamb briefly *βακχεῖος*, and each is regarded and treated as a simple isomeric foot. The diiamb is

[1] See 302 M., § 34 W.
[2] See 49 f. M., 26. 20 ff. J.
[3] See Caesar, *Grundzüge*, 223.
[4] See 780.

incidentally described in the last part of the fragment as a foot that consists of four foot-times, or syllables, of which the first is short. Each of these feet may be used continuously and each may be protracted. Aristoxenus quotes freely from the poets in illustration of both facts. The bare metrical form of the protracted measure in all three alike is – ⏑ –. In re-establishing, in the apparently defective feet, the length demanded by the rhythm, this becomes – ⏑ ⌊ in the ditrochaic series and ⌊ ⏑ – in the iambic. One might feel doubt which form the choriamb would assume. Aristoxenus tells us and states the reason. The rhythmical value of the protracted form of the choriamb is ⌊ ⏑ –, because triseme protraction is more suitable to the trochaic movement with which the choriamb begins than to the iamb with which it closes.

Aristoxenus characterizes and describes the choriamb in this fragment with unmistakable precision. It is congener of the diiamb and the ditrochee; it is a single, simple foot; it is hexaseme; it is tetrasyllabic, consisting of two long and two short syllables, and each syllable has its natural poetic length of long or short; it is isomeric, and each half consists of the same metrical elements, but these are arranged in reversed rhythmical order. Yet the 'logaoedists' declare that the choriamb is a 'catalectic dactylic dipody,' and this dipody is the corner-stone of their theory.

HARVARD UNIVERSITY,
April 1912.

METRICAL CHARACTERS AND EXPLANATIONS OF USAGE

The references are to sections.

For ⏑ (♪), – (♩), ⊔ (♩.), ⊔ (𝅗𝅥), ⊔⊔ (♩.♩), see 3.
For ∧ (ᒣ), ⊼ (ᒥ), ⊼̄ (ᒥ·), ⊼̄, ∧⊼̄, see 33, 35, 572 n.
For ⏑⏑, the equivalent of ⏑ ⏑, see 23 n.
For · , in place of a lacking short or long syllable, see 31.
For ⏑·, in iambic and trochaic rhythm, see 228.
For the στιγμή (·), placed over ⏑ and – in the thesis, see 8 n.
For ~, indicating correspondence, see 51 n.

Brunck's lining is followed in referring to the plays of Aristophanes, Kock's numbering in referring to the fragments of comedy.

Hypermetrical periods (47) are analyzed into cola in both strophe and antistrophe. See 89, 93, 94, etc.

Indentation of cola signifies the continuation of a subordinate period or hypermeter. See 82, 83, 84, etc.

In the text of antistrophes arranged in subordinate periods, a heavy-face letter signifies the beginning of a colon within the period. See 82, 83, 85, etc.

The close of a colon within a word, in strophe or antistrophe, is indicated by a hyphen (¯) placed after the metrical analysis of the colon, above the level of the line. See 84, 85, 86, etc.

The numerals that follow the metrical analysis of a strophe signify the number of metres that each preceding subordinate period or hypermeter contains. See 80, 82, 83, etc. When a minus sign is added, the final colon is brachycatalectic or hypercatalectic. See 301, 303, 344, etc. When d is added, the preceding period is dochmiac. See 465, 467, 468, etc.

The small capital letters attached to these numerals, above the level of the line (^{CVH}), signify respectively catalexis, variable syllable, hiatus. See 80, 82, 83, 88, etc.

The lower-case letters abcde, in the analysis of the structure of odes, indicate subordinate periods or hypermeters; the small capitals ABCDE, intermediate periods; the capitals ABCDE, systematic periods. See 41, 46, 48.

CHAPTER I

FUNDAMENTAL PRINCIPLES

1. Poetry is distinguished from prose by its measured movement, or rhythm, and was inseparably associated by the Greeks with the kindred rhythmical arts of song and dance.[1] The Greek comic poets were poets in a threefold sense, 'makers' not only of verse but also of melodies[2] and dances. Aristophanes composed the music to which his odes were set, and, when these were rendered with a dance, devised the rhythmical bodily movements by which they were accompanied. Melic poetry, among the Greeks, preceded in order of development verse that was simply recited or spoken (**59**).

The Three Sister Arts.

2. Greek poetry differs from modern poetry in an essential particular: the language in which it is written is strictly quantitative. Greek accent, as the name, *προσῳδία*, implies, signifies pitch, variation in tone. In Greek songs the distinctions of tone indicated by the written accents, an Alexandrian invention, were lost in the ampler tones of the melody. Length of regulated syllables, not accent nor stress (**28**), was the basis of rhythm in Greek poetry, as length of tones was its basis in melody, and length of time of bodily movements its basis in the dance. Aristoxenus defines rhythm as *χρόνων τάξις* (Walz, *Rhet. Graec.* v. 454) and calls the fundamental unit of measurement of rhythm, whether in poetry, melody or dance, the 'primary time,' *πρῶτος τῶν χρόνων* (280 M., § 10 W.).

Greek Poetry Quantitative.

Primary Time.

[1] *ἔστι δὲ τὰ ῥυθμιζόμενα τρία· λέξις, μέλος, κίνησις σωματική*, Aristox. 278 M., § 9 W. *ῥυθμίζεται ἐν μουσικῇ κίνησις σώματος, μελῳδία, λέξις*, Aristid. 31 f. M., 21. 15 f. J.

[2] Agathon is 'composing' in the prologue of the *Thesmophoriazusae* (39–175),—"*μελῳδεῖν γὰρ παρασκευάζεται*" (99). Cf. 49 ff.

3. The syllables of speech are not in themselves proper measures of rhythm, since their values are not constant.[1] These values are regulated in poetry, and we may for convenience, in dealing with the forms of poetry, regard a short syllable in rhythmical measurement as the *χρόνος πρῶτος*, primary time, equivalent to an eighth-note (♪) in modern music. The long syllable has then the value of two primary times, or of a quarter-note (♩). Aristoxenus names this rhythmical doubled-time *χρόνος δίσημος*, and in agreement with this we may, with convenience, speak of a 'diseme syllable.' But as in rhythm there is also a *χρόνος τρίσημος*, a *χρόνος τετράσημος* and a *χρόνος πεντάσημος* (Aristox. 280 M., § 10 W.), so a long syllable may be protracted to the value of three, four or five times, and may be designated as a triseme, tetraseme or pentaseme syllable. The metrical signs of the length of syllables are ⏑ short, – long, ⏑‿ triseme, ⏑⏑ tetraseme, ⏑⏑‿ pentaseme.[2]

Syllables of Speech.

On rules of quantity in comedy see 790 ff.

4. The word 'time,' *χρόνος*, is here applied solely to the measurement of rhythm, and is not to be confused with the word 'time' signifying the tempo (*ἀγωγή*, Aristid. 42 M., 27. 29 ff. J.) in which a strophe as a whole was rendered. The tempo of Greek songs varied, as in modern music, but it was probably consistently maintained throughout a single strophe in most of the simple songs of comedy.

Tempo.

THE FOOT

5. Syllables are combined into feet. Aristoxenus defines the foot, *πούς*, as that by which we apprehend the rhythm and make this perceptible to others.[3] In poetry, the foot is a sort of rhythmical common measure of the verse.[4] A simple foot, *ποὺς*

[1] *ἡ δὲ συλλαβὴ χρόνου τινὸς μέτρον οὖσα οὐκ ἠρεμεῖ κατὰ τὸν χρόνον, μεγέθη μὲν γὰρ χρόνων οὐκ ἀεὶ τὰ αὐτὰ κατέχουσιν αἱ συλλαβαί*, Aristox. frg. ap. Psel. 1 (p. 76 W.).

[2] Bellermann, *Anon. de Mus.* §§ 1, 83 (p. 18). See also, for triseme syllables, Aristoxenus in the first volume of the *Oxyrhynchus Papyri* and the inscription of Seikelos, both quoted in 780, 781.

[3] *ᾧ σημαινόμεθα τὸν ῥυθμὸν καὶ γνώριμον ποιοῦμεν τῇ αἰσθήσει πούς ἐστιν εἷς ἢ πλείους ἐνός*, Aristox. 288 M., § 16 W. With this definition, of which the exact meaning is disputed, cf. Aristid. 34 M., 22. 26 f. J.: *πούς μὲν οὖν ἐστι μέρος τοῦ παντὸς ῥυθμοῦ δι' οὗ τὸν ὅλον καταλαμβάνομεν.*

[4] Goodell, *Metric*, 132.

Simple Feet.

ἀσύνθετος, is one that cannot be divided into smaller feet. It normally consists (Aristox. 288 M., § 17 W.) of at least two parts (χρόνοι πρωτικοί), or syllables in poetry, as the iamb, ⏑ – ; it may consist of three, as the anapaest, ⏑ ⏑ – ; or of four, as the ionic, ⏑ ⏑ – –, but only by resolution (11) and rarely of more than four.

Feet are Rhythmical.

6. Promiscuous combinations of syllables do not constitute feet. The possible combinations of a short and a long syllable (two units) number four in two places, eight in three places, sixteen in four places, and ancient metricians name all these 'feet' (Heph. ch. iii.), but some of them were avoided by the poets as arrhythmical, as ⏑ – – – and – – – ⏑, named by the metricians 'first epitrite' and 'fourth epitrite.' Such arrhythmical conjunctions of syllables occur of course in prose, but not in poetry of developed forms. Feet, then, consist only of such combinations of short and long syllables as were felt to be rhythmical (Aristox. 274, 276 M., § 8 W.), and their number is limited.

Arsis, Thesis.

7. The parts of a foot are divided between the upward beat, τὸ ἄνω, and the downward beat, τὸ κάτω (Aristox. 286 M., § 17 W.). The general practice, following Aristides (31 M., 21. 10 f. J.), now designates the part or parts of the foot that were sung to the upward beat as the arsis, ἄρσις, the remainder of the foot as the thesis, θέσις.

FEET IN IONIAN VERSE

Length of Simple Feet.

8. The simple feet that occur in Ionian Verse (603 ff.) are classified, with reference to the number of primary times that each contains (Aristox. 302 M., §§ 31 ff. W.), as feet of three, of four, of five, and of six times.

i. πόδες τρίσημοι: iamb, ⏑ | ÷,[1] and trochee, ÷ | ⏑.

ii. πόδες τετράσημοι: anapaest, ⏑ ⏑ | ÷ and – | ÷, and dactyl, ÷ | ⏑ ⏑ and ÷ | –.

iii. πόδες πεντάσημοι: first paeon, ÷ ⏑ | ⏑ ⏑, cretic, ÷ ⏑ | –, and bacchius, ⏑ ÷ | –.

[1] The hair-line here marks the division between arsis and thesis. The thesis is indicated by the στιγμή (·), as in the inscription of Seikelos (781).

iv. *πόδες ἐξάσημοι*: minor ionic, ⏑ ⏑ | ⏓ ⏓, and major ionic, ⏓ ⏓ | ⏑ ⏑.

The thesis of a simple foot never contains fewer primary times than the arsis, and generally it has more. The principle prevails that short syllables stand in the arsis, long in the thesis.

Rhythmical Classes of Feet.

9. Feet, classified with reference to the ratio of primary times in the arsis to those in the thesis, called their *λόγος ποδικός*, fall into three classes, *ῥυθμικὰ γένη* (Aristox. 300 M., § 30 W.):

i. *γένος ἴσον*, in which the ratio is equal, isomeric class, including anapaest, ⏑ ⏑ ⏓ and – ⏓, and dactyl, ⏓ ⏑ ⏑ and ⏓ –.

ii. *γένος διπλάσιον*, in which the ratio is 1 : 2, diplasic class, including iamb, ⏑ ⏓, trochee, ⏓ ⏑, minor ionic, ⏑ ⏑ ⏓ ⏓, and major ionic, ⏓ ⏓ ⏑ ⏑.

iii. *γένος ἡμιόλιον*, in which the ratio is 2 : 3, hemiolic class, including the feet of five times, first paeon, ⏓ ⏑ ⏑ ⏑, cretic, ⏓ ⏑ –, and bacchius, ⏑ ⏓ –.

Spondaic Feet.

10. The arsis of the anapaest and dactyl is ⏑ ⏑ or – (**607**). The dissyllabic form of each foot, – –, is sometimes called spondee. In the one case, the foot is the 'spondaic anapaest,' – ⏓, in the other, the 'spondaic dactyl,' ⏓ –.

Resolution.

11. A long thesis is sometimes resolved into two shorts, as in the iamb, ⏑ ⏑̆ ⏑̆, and trochee, ⏑̆ ⏑̆ ⏑, This trisyllabic form is called tribrach. The thesis of the anapaest may likewise be resolved, giving ⏑ ⏑ ⏑̆ ⏑̆, called proceleusmatic, by resolution of ⏑ ⏑ ⏓, and – ⏑̆ ⏑̆, 'dactylic anapaest,' by resolution of – ⏓ ('spondaic anapaest' with resolved thesis). The thesis of the trisyllabic, but not of the spondaic, dactyl may likewise be resolved. This gives ⏑̆ ⏑̆ ⏑ ⏑, by resolution of ⏓ ⏑ ⏑, but it is rare.

On the probable relation of the cretic to the first paeon, see **620**. The bacchius rarely occurs in comedy. See **447 f.**

Double-Feet.

12. Simple feet of three or four primary times are combined, by doubling, into a higher rhythmical unit called dipody, *διποδία*, or syzygy, *συζυγία*, by the metricians:

iambic dipody, ⏑ – | ⏑̆ ⏓	trochaic dipody, ⏓ ⏑̆ | – ⏑
anapaestic dipody, ⏑⏑ – | ⏑⏑̆ ⏓	dactylic dipody, ⏓ ⏑⏑̆ | – ⏑⏑

The first two dipodies consist each of six, the second two each of eight primary times, and all four are isomeric, with thesis and arsis equal.

13. Each of these dipodies will hereafter in this book be called a metre, in accordance with the ancient practice by which an iambic, trochaic or anapaestic tetrapody was called a dimeter. This grouping prevailed in melic dactylic as well as in melic iambic, trochaic and anapaestic verse. The fundamental colon (**22**) in each of these four rhythms consisted of a dimeter, four simple feet combined in pairs. The term metre may be applied in the same sense to all simple feet of five or six times. Thus ⏑ ⏑ | ⏑ ⏑ is a paeonic dimeter, ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ an ionic dimeter.

Metre.

14. For the dactylic 'metre' compare the phraseology of Heliodorus in Schol. *Eq.* 328 f.: *κῶλα β′, δακτυλικὰ δίμετρα.* See also Aristid. 52 M., 33. 29 f. J.: *βαίνουσι δέ τινες αὐτὸ καὶ κατὰ συζυγίαν ποιοῦντες τετράμετρα καταληκτικά,* and Schol. Heph. 112. 15 f. and 132. 14 f. But the heroic, non-melic verse in which the Homeric poems are written was called a 'hexameter,' and this name, which appears first in Herodotus (*ἐν ἑξαμέτρῳ τόνῳ* i. 47; *ἐν ἔπεσι ἑξαμέτροισι* vii. 220), implies monopodic division of this verse. See 333.

15. The normal forms of iambic and trochaic metres are ⏑ – ⏑ | and | ⏑ – ⏑, and in both the ratio of arsis to thesis is 3 : 3. But in each, the ratio of the parts that constitute the arsis to those that constitute the thesis may be irrational, and this arsis may appear as – –. Thus: – – ⏑ | and | ⏑ – –. This variability in the form of these metres is commonly expressed by writing them ☾ – ⏑ – and – ⏑ – ☾. The time of the long syllable that may thus be substituted for the short is irrational, *ἄλογος* (Aristox. 292 M., § 20 W.), that is, it is not an exact multiple of the primary time, as is the normal long, but while greater than the *χρόνος πρῶτος* is less than the *χρόνος δίσημος*. The general rhythmical effect of this metrical variation is retardation.

Irrational Metres.

16. Modern metricians differ in opinion as to the rhythmical value and effect of this irrational syllable. Voss (*Zeitmessung*, 184 ff.) gives it the value of a normal long syllable and measures the irrational metre in dactylic or isomeric time, the trochaic metre, – ⏑ – –, for

example, as ♩. 𝅘𝅥𝅯𝅘𝅥𝅯 ♩.[1] Apel (*Metrik*[2], i. 372 ff.) holds that the irrational syllable has the time of a short syllable, but is rendered with special force, 'sforzando.' Böckh (*Pind. Op.* I. ii. 107), believing that the irrational half of the metre retains its original value of three primary times, makes the ratio of the normal long to the irrational long $\frac{1}{7}^2$ to $\frac{2}{7}$, instead of $\frac{1}{7}^4$ to $\frac{1}{7}$ (2 : 1), thereby shortening the time of the normal long and lengthening that of the short syllable represented by the irrational long. Westphal (*Rhythmik*[3], 131 ff.; *Aristoxenus von Tarent*, i. 25 f.) gives the irrational half of the metre the value of three and one half primary times, and makes the ratio between normal long and irrational long 2 : 1½, with actual lengthening of the primary time represented by the irrational syllable. Goodell (*Metric*, 112) regards the ratio as indeterminate, but somewhere between 2 : 1 and 2 : 2. These differences of opinion result from the uncertainty of the meaning of the expressions *μέσον* and *μεταξύ* as used by Aristoxenus in the passage cited above (292 M., § 20 W.).

17. An irrational iambic metre, by resolution of the normally long syllable in its arsis, becomes – ∪ ∪|∪ – for – –|∪ –; an irrational trochaic metre becomes by similar resolution – ∪|∪ ∪ – for – ∪|– –. The forms – ∪ ∪ ('dactyl,' i.e. resolved irrational iamb) and ∪ ∪ – ('anapaest,' i.e. resolved irrational trochee) are legitimate. The long syllable in each is irrational, and it is never resolved.

Resolution in Irrational Metres.

18. The irrational metres ⏑ – ∪ – and – ∪ – ⏑, regarded from the point of view of the probable origin of iambic and trochaic verse (**606, 608**), are simply metres in which two of the three forms of the primitive variable arsis of Ionian verse are interchangeably retained in fixed places.

FEET IN AEOLIC VERSE

19. The feet that occur in Aeolic Verse (**651 ff.**) are the choriamb – ∪|∪ –, the antispast ∪ –|– ∪, the diiamb ∪ –|∪ –, and the ditrochee – ∪|– ∪, all simple feet of six primary times, *πόδες ἑξάσημοι*. These are likewise all isomeric, the ratio between the parts being 3 : 3, and belong to the *γένος ἴσον*. Each may with convenience be called a metre.

On the probable origin of these feet see **600 ff., 651 ff.** On the undeveloped metre that begins the polyschematist dimeter, and on the semi-developed metre that begins the Glyconic, see **506.**

[1] This view was ardently maintained by Karl Lehrs as part of his general doctrine that all Greek feet, including ionics, were in even time! See his *Kleine Schriften*, 449, 462.

20. The diiamb and the ditrochee are identical in form with the iambic metre and the trochaic metre of Ionian verse. These Aeolic metres, which were originally of a fixed number of times and syllables, ⏑ – ⏑ – and – ⏑ – ⏑, under the influence of the iambic metre and trochaic metre gradually admitted not only resolution and irrationality but even protraction (**31**). It is probable that the diiamb and the ditrochee were not differentiated from the iambic and the trochaic metre by poets of the fifth century. See **659**.

Mingling of Styles.

COMPOUND FEET OR COLA

21. The feet thus far considered contain from three to eight primary times. The most of them are simple (**5**), but four are dipodies (**12**). All these, in turn, were combined in larger rhythmical units that were also feet, in the exactest sense, with balanced arsis and thesis, and they were named feet by Greek rhythmicians, *πόδες σύνθετοι* (Aristox. 296 M., § 22. 4 W.; 298 M., § 26 W.). To these longer compound feet the name *κῶλα*, cola, 'membra,' was specially applied by Greek metricians (cf. Heph. 58. 18, 63. 2), since they are constituent parts of a higher rhythmical unit, the period. The prevailing cola in Greek comedy are the dimeter and the trimeter.

Compound Feet.

22. A colon is a rhythmical unit capable of continuous control by the voice, and therefore of limited extent, the parts of which are unified by modulation. Its length varies according to the nature of its division into arsis and thesis, and the normal ratios that determine this division are those that govern simple feet, namely, the isomeric ratio, the diplasic, the hemiolic. According to the doctrine of Aristoxenus,[1] isomeric compound feet may extend to a length of sixteen primary times, diplasic to eighteen, and hemiolic to twenty-five.

The Colon.

23. The simplest cola, within these limitations, are those composed of feet that may be continuously rhythmized (Aristox. 300 M., § 30 W.). The following occur in comedy:

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[1] Frg. ap. Psel. 12 (p. 85 W.). See also frg. Paris., p. 93. 15 ff. W., and Aristid. 35 M., 23. 7 ff. J.

Isomeric Cola: Dimeters.

paeonic	5 : 5	thesis : arsis	– ∪ ⏑⏑ | – ∪ ⏑⏑[1]
iambic	6 : 6	arsis : thesis	∪ – ∪ – | ∪ – ∪ –
trochaic	6 : 6	thesis : arsis	– ∪ – ∪ | – ∪ – ∪
minor ionic	6 : 6	arsis : thesis	∪ ∪ – – | ∪ ∪ – –
anapaestic	8 : 8	arsis : thesis	⏑⏑ – ⏑⏑ – | ⏑⏑ – ⏑⏑ –
dactylic	8 : 8	thesis : arsis	– ⏑⏑ – ⏑⏑ | – ⏑⏑ – ⏑⏑

Diplasic Cola: Trimeters.

paeonic	10 : 5	thesis : arsis	– ∪ ⏑⏑ – ∪ ⏑⏑ | – ∪ ⏑⏑
iambic	6 : 12	arsis : thesis	∪ – ∪ – | ∪ – ∪ – ∪ – ∪ –
trochaic	12 : 6	thesis : arsis	– ∪ – ∪ – ∪ – ∪ | – ∪ – ∪
minor ionic	6 : 12	arsis : thesis	∪ ∪ – – | ∪ ∪ – – ∪ ∪ – –

On the anapaestic metre and the dactylic metre developed as cola, see 276 and 337.

24. A hemiolic paeonic colon of twenty-five primary times, – ∪ ⏑⏑ – ∪ ⏑⏑ – ∪ ⏑⏑ \| – ∪ ⏑⏑ – ∪ ⏑⏑, might occur under the limitations of length set by the rhythmicians, but it is rejected by Heliodorus. See **435**.

25. Cola of more complicated structure also occur in comedy. These are composed of different feet and, like those consisting continuously of the same foot, are dimeters and trimeters.

Mixed Cola.

For logaoedic cola, in which iambs are combined with anapaests and trochees with dactyls, see 375 ff. For Aeolic cola, in which the choriamb, antispast, diiamb and ditrochee are variously combined, see 506 ff. For cola in prosodiac and enoplic rhythm see 475 ff., and for the dochmius, 458 ff.

26. Tripodies and pentapodies, consisting of simple feet of three or four primary times, might occur within the limits of length allowed in compound feet (**22**), but they are extremely rare in comedy:

	Tripodies (diplasic).	*Pentapodies (hemiolic).*	
iambic	∪ – ∪ – ∪ –	∪ – ∪ – ∪ – ∪ – ∪ –	**68, 393**
trochaic	– ∪ – ∪ – ∪	– ∪ – ∪ – ∪ – ∪ – ∪	**203, 395**
anapaestic	⏑⏑ – ⏑⏑ – ⏑⏑ –	⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ –	**277, 394**
dactylic	– ⏑⏑ – ⏑⏑ – ⏑⏑	– ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑	**338, 396**

[1] The sign ⏑ has exactly the value of ∪∪, which are given this form simply to indicate that ∪∪ and – are convertible in certain simple feet.

It seems probable, from the point of view of the origin of Ionian Verse, that these cola, evolved in the process of phrase-building, are to be regarded, when they occur, as protracted (31) catalectic dimeters and trimeters, or as brachycatalectic (35) dimeters and trimeters. They will be separately considered, as they hereafter occur, under each form of verse.

27. The thesis of a simple foot in Ionian verse is never shorter than the arsis, generally it is longer (**8**). It seems probable that it was rarely reduced,[1] whereas the arsis was variously affected: it might be shortened (**388, 389**), or omitted (**31 f.**), or made irrational (**15**). The thesis of a foot, therefore, is its more constant and prominent part; it is the thesis that gives stability to the foot in the processes, sometimes complex, of rhythmization in Greek.[2]

Stability of the Thesis.

28. The thesis, then, of a simple foot, that part which marks and fixes its rhythm, is metrically as well as functionally distinguished in Ionian verse from the arsis. The permanence of the thesis and the instability of the arsis are fundamental distinctions. This clearly appears in the gradual evolution, through logaoedic forms, of iambic and anapaestic cola from the primitive dimeter (**603 ff.**). Was the thesis otherwise distinguished from the arsis? In the Germanic languages it is marked by heavier stress, and it is generally assumed that the theses of simple feet in Greek were similarly marked by intensive utterance. But this assumption of an ictus in Greek poetry is unsupported by ancient evidence. Aristoxenus and Aristides recognize the division of the foot into arsis and thesis, accompanied respectively by up-beat and down-beat of hand or foot, but neither of them, nor any other ancient authority, even intimates that the thesis was stressed. Yet Aristoxenus (296 ff. M., §§ 22–29 W.), followed

No 'Ictus' in Greek Poetry.

[1] The only instances recognized in this book are iambic and trochaic metres of the form ⏑ ⏑ – ⏑ – and – ⏑ ⏑ – ⏑ (**75, 228**), but it is to be observed that the thesis of the simple foot that is shortened in each of these metres is a part of the *arsis* of the *metre*. Some scholars hold that the thesis of a simple foot may be shortened on occasion. See Böckh's theory of the irrational metre stated in **16**, and various views on the 'cyclic' dactyl recorded in **390**. These views are considered in **391**.

[2] "The series of *θέσεις* was in the whole rhythmic design a sort of central thread, a firmer pattern beside and along which are grouped the more varied *ἄρσεις*. It is the latter chiefly that provide the needful relief from monotony, from an arithmetical precision that would be machine-like and repellent," Goodell, *Metric*, 174.

by Aristides (34 M., 22. 28 ff. J.[1]), specifies and defines with great particularity seven ways in which feet differ, and ancient definitions of rhythm and foot are numerous. The inference seems inevitable, whatever our prepossessions may be, that in Greek verse the thesis was not distinguished from the arsis by variation of stress.[2]

29. Cola in which the arsis precedes the thesis, and the voice of the singer advances from the less to the more important part of the foot, as in iambic and anapaestic verse, were the first to take form in the development of Ionian rhythms (**604 ff.**). These cola, to adopt a convenient modern form of statement, are in ascending or rising rhythm; those in which this relation is reversed, as in trochaic and dactylic verse, in descending or falling rhythm (**608 ff.**). In Greek, it must be noted, these terms do not carry the connotation of stress and pitch. The distinction of ascending and descending rhythm is important and is an essential part of Greek rhythmical theory. Aristoxenus makes it (298, 300 M., §§ 22, 29 W.) in noting the antithetic relation of feet composed of the same primary times, but with arsis and thesis reversed, as iamb and trochee. Aristides (34 M., 23. 4 ff. J.), noting the same relation, speaks of thesis and arsis as the 'greater' and the 'less' foot-time: *ὅταν δύο ποδῶν λαμβανομένων ὁ μὲν ἔχῃ τὸν μείζονα χρόνον καθηγούμενον, ἑπόμενον δὲ τὸν ἐλάττονα, ὁ δὲ ἐναντίως*. The same distinction is marked in the names of the two ionics, *ὁ ἀπὸ μείζονος ἰωνικός, ὁ ἀπ' ἐλάσσονος ἰωνικός*. Modern poetry maintains it, but modern music, a highly developed art, had to abandon it, and rigidly begins each bar with a stressed thesis. This was inevitable, to prevent intolerable complications, but it is unfortunate that Hermann should have followed the practice of modern music in treating Greek and Latin verse. His theory of 'anacrusis,' applied to periods in ascending rhythm, obscures real differences.

Ascending and Descending Rhythm.

30. It seems probable that the conception of thesis and arsis

[1] See Caesar, *Grundzüge der Rhythmik*, 105 ff.

[2] The assumption of a stress-ictus in Greek poetry is very general, but it has not gone unchallenged. Protest against it was made long ago by Capperonnier and Madvig, and it has recently been vigorously discussed. See Kawczynski, *L'Origine*, 53 ff.; Bennett and Hendrickson in the *American Journal of Philology*, xix. 361 ff., xx. 198 ff., 412 ff.; Schultz, *Beiträge*, 314 ff.; Goodell, *Metric*, 155 ff. See also Westphal, *Rhythmik*[3], 102 ff. The discussion has been spirited, but it has not lacked humour.

as *μείζων χρόνος* and *ἐλάσσων χρόνος* did not originally exist in Aeolic verse, which could combine feet as diverse as the diiamb and ditrochee in the same colon, as often in the Glyconic: – ∪ – ∪ ∪ – ∪ –, and in which the thesis and arsis of the other two feet exactly but antithetically balance one another within each foot: – ∪ | ∪ – and ∪ – | – ∪. Here the distinction of ascending and descending rhythm, it would seem, must originally have been excluded by the perfect balance that characterized the verse, but with the general elimination of original differences between Ionian and Aeolic rhythm, due to the partial Ionianizing of Aeolic cola (**20**), it seems probable that the rhythm of Aeolic verse ultimately came to be regarded as ascending. This is indicated by the great preponderance of diiambs over ditrochees in the fifth century, well illustrated in the odes, for example, of Aristophanes.[1]

In Aeolic Verse.

31. Some cola are metrically defective. In melic poetry a colon may lack one or more syllables necessary to satisfy the rhythm. Thus we meet such iambic and trochaic cola as ∪ – ∪ – · – ∪ – and – ∪ – · – ∪ – ∪, the dot indicating the lacking syllable that is demanded by the rhythm. Aristides (40 f. M., 27. 4 ff. J.) calls a time unrepresented in the words of the song, but necessary to complete the rhythm, *void*. It is, he says, a *χρόνος κενός* ('inane tempus'): *κενὸς μὲν οὖν ἐστι χρόνος ἄνευ φθόγγου πρὸς ἀναπλήρωσιν τοῦ ῥυθμοῦ, λεῖμμα δὲ ἐν ῥυθμῷ χρόνος κενὸς ἐλάχιστος, πρόσθεσις δὲ χρόνος μακρὸς ἐλαχίστου διπλασίων.* The *λεῖμμα* had the value of one primary time, the *πρόσθεσις* of two. This unrepresented rhythmical time was made effective in two ways. The first is seen in the process called *τονή*, 'protraction,' the second in catalexis and acephalization. The time, in protraction, was taken up by the long syllable adjacent to it in the same simple foot. This long syllable was thereby lengthened to a triseme or tetraseme syllable (**3**). By this process the *χρόνος κενός* became a factor in the melody.

χρόνος κενός.

Protraction.

32. Protraction occurs chiefly in iambic (**72 ff.**) and trochaic cola (**207 ff.**), occasionally in logaoedic cola (**380, 384**). In all these the *χρόνος κενός* is the arsis of the simple foot, a primary time. Either simple foot of an iambic or trochaic metre may be protracted, but

Chiefly in Iambic and Trochaic Cola.

[1] See the Editor's '*Logaoedic*' *Metre*, 34 ff.

protraction is much more frequent in the arsis of the metre than in its thesis (**12**), the common forms being ⏑ – ⏑ – and – ⏑ – ⏑. On the metres ⏑ ⏑ ⏑ – and – ⏑ ⏑ ⏑ see **75**, **227 f.**, **620**. Protraction does not occur in melic anapaestic and dactylic verse in comedy, nor in paeonic, dochmiac, or prosodiac and enoplic. In minor ionic verse, the *χρόνος κενός* is the last half of the thesis, a diseme time (**3**). On protraction in Aeolic verse, chiefly in diiambic and ditrochaic cola, see **516 ff.**

33. If the *χρόνος κενός* that occurs in the last simple foot of the final colon of a period is not taken up by the long syllable adjacent to it in that foot (**31**) but is suppressed, the colon is called catalectic, *καταληκτικόν*, 'incomplete.' Thus ⏑ – ⏑ – ⏑ – ⏓ is a catalectic iambic dimeter, – ⏑ – ⏑ – ⏑ ⏓ a catalectic trochaic dimeter. The corresponding complete dimeters, ⏑ – ⏑ – ⏑ – ⏑ – and – ⏑ – ⏑ – ⏑ – ⏑, are called acatalectic. Hephaestion (13. 6 ff.) defines catalectic cola as *ὅσα μεμειομένον ἔχει τὸν τελευταῖον πόδα*, Aristides (50 M., 32. 27 J.) as *ὅσα συλλαβὴν ἀφαιρεῖ τοῦ τελευταίου ποδὸς σεμνότητος ἕνεκεν τῆς μακροτέρας καταλήξεως*. The form of the simple foot assumed in catalexis is that which is normal at the close of an acatalectic colon: iamb ⏑ –, trochee – ⏑, anapaest – –, dactyl – –, minor ionic ⏑ ⏑ – –, enoplius ⏑ ⏑ – –, paeon – ⏑ –, choriamb – ⏑ ⏑ –.

Catalexis.

A final pause that normally is equal to the *χρόνος κενός* of the rhythm in which the colon is composed follows the catalectic metre and completes the rhythm of the period before the singing of the next period begins. Its purpose was to ease the strain upon the voices of the singers. Four pauses are recorded and each has its own sign. A pause of one time is indicated by ∧, one of two times by π, of three by π̄, of four by π̄ (Bellermann, *Anon. de mus.* § 102). The first of these is the initial letter of the word *λεῖμμα*, the second, third and fourth are the same character with the signs respectively of the long, triseme and tetraseme syllable incumbent (**3**). Since the final long syllable of a period or verse may be long or short at pleasure (**43**), the length of the pause may vary in two equal cola in the same rhythm, conformably to the actual length of the final syllable:

Final Pause.

iambic	⏑ – ⏑ – ⏑ – ⏓
	⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏓ (∧ or ⏔) **66, 67**
anapaestic	⏑⏑ – ⏑⏑ – ⏑⏑ – ⏓ (⏔ or ⏒) **272**
minor ionic	⏑⏑ – – ⏑⏑ – – ⏑⏑ ⏓ (⏔ or ⏒) **418**
trochaic	– ⏑ – ⏑ – ⏑ ⏓
	– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏓ (∧ or ⏔) **201, 202**
dactylic	– ⏑⏑ – ⏑⏑ – ⏑⏑ ⏓ (⏔ or ⏒) **335**
paeonic	– ⏑ ⏑⏑ – ⏓ (∧ or ⏔) **437**
enoplic	– ⏑ ⏑ – ⏑ ⏑ ⏓ (⏔ or ⏒) **477**
polyschematist	⏑ ⏑ ⏑ ⏑ – ⏑ ⏓ (∧ or ⏔) **508**
Glyconic	⏑ ⏑ – ⏑ ⏑ – ⏓ (∧ or ‾) **511**

34. The length of the normal pause is easily determined in most rhythms. In iambic and trochaic rhythm and in the Glyconic, it is that of a primary time; in anapaestic, dactylic, enoplic and minor ionic rhythm, that of a diseme. The evidence for determining the facts is not abundant in case of the choriamb (– ⏑ ⏑ –) and paeonic (– ⏑ –). Hephaestion (29. 7 ff.) states that the proper catalectic form of the choriamb is – ⏑ ⏑ or – ⏑ –. In the fragment of the rhythmical treatise found in Oxyrhynchus and edited by Grenfell and Hunt (*Oxyr. Papyri*, i. 16, col. iii.) Aristoxenus vouches for the form – · ⏑ – (⌊ ⏑ –) in protracted 'choriambic' verse, that is, the χρόνος κενός in this verse has the value of a primary time. The legitimate conclusion from these facts is that the choriamb in catalexis becomes – ⏑ ⏓. The catalectic form of the paeon, which rarely occurs, is determined analogously. The two examples of catalectic paeonic periods quoted by Hephaestion (42. 15 ff.) end in – – (for – ⏑ –). The only instance of a catalectic paeonic colon in Aristophanes (*Av.* 247), the chief exemplar of this sort of verse, ends in – ⏑. We may fairly conclude that the χρόνος κενός in paeonic verse had the value of a primary time and that the paeon in catalexis became – ⏓. The final syllable, then, is long in catalectic cola in *all* rhythms. The following pause is lengthened one primary time, if a short syllable is substituted for this normal long syllable.

On the current theory of iambic and anapaestic catalexis, see **779 ff.**

35. The final colon of a period may lack not simply the χρόνος κενός of its final simple foot but the whole of that foot. It is then said to be brachycatalectic.[1] The pause which completes the rhythm is of corresponding length. Thus in apparent tripodies and pentapodies:

Brachycatalexis.

[1] Heph. 13. 18 ff.; Arist. 50 M., 32. 29 J. Hephaestion's application of the principle (19. 5 ff.) needs correction. The Ithyphallic is a protracted, nôt a brachycatalectic dimeter. See **203.**

anapaestic ⏑⏑ – ⏑⏑ – ⏑⏑ ⏓ (⊼ or ∧ ⊼) **277**
logaoedic ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ – ⏑ ⏓
⏑ – ⏑ – – – ⏑⏑ – ⏑⏑ ⏓ (⊼ or ⊼) **379**
dactylic – ⏑⏑ – ⏑⏑ – ⏓ (⊼ or ∧ ⊼) **338**

On iambic and trochaic cola that in form apparently are tripodies and pentapodies, see **68**, **203**. On a form of the choriamb in Aeolic verse that probably is brachycatalectic, see **509**.

36. The length of brachycatalectic cola may in turn be reduced, a successively shortened dimeter finally becoming a penthemimer. Greek metricians regarded such a form from the point of view of the following form and spoke of its final syllable as a syllable in excess, but Aristides clearly recognizes the true relation of such a 'hypercatalectic' colon to the brachycatalectic form that precedes.[1] The term hypercatalectic is established by usage and should be retained, but it should not be allowed to obscure the real process that it designates.

Hypercatalexis.

37. The relation of the various successively diminished ('incomplete') forms of the dimeter may be illustrated by a trochaic series:

acatalectic dimeter	– ⏑ – ⏑	– ⏑ – ⏑	complete	
catalectic dimeter	– ⏑ – ⏑	– ⏑ ⏓	deficient normally	∧
brachycatalectic dimeter	– ⏑ – ⏑	– ⏑	„ „	⊼
hypercatalectic monometer	– ⏑ – ⏑	⏓	„ „	⊼
acatalectic monometer	– ⏑ – ⏑		„ „	⊼ ⊼

Acatalectic dimeters are the prevailing cola in all Greek rhythms, and, with a few exceptions, all these dimeters admit catalexis. Brachycatalectic dimeters are relatively rare. It is possible that in given instances they were rhythmized by the poet, in setting his song to music, not as dimeters but as tripodies. As to hypercatalectic cola, which are extremely rare, the important fact to note is that they sustain catalectic relation to the antecedent brachycatalectic forms. They may have been rhythmized sometimes as tripodies, at other times, with a longer final pause, as dimeters. We are unfortunately left uninformed on this point. No satisfactory proof can be adduced that they were in some manner compressed in rhythmization so that their rhythmical value was that of the succeeding form. See **488**.

[1] Aristid. 50 M., 32. 29 ff. J. See also Heph. 14. 4 ff.

The reduced dimeters and trimeters will be separately considered under each rhythm in the following chapters.

Acephalization.

38. Syllables may be suppressed not only at the close but also at the beginning of a rhythmical period, with the same purpose of easing the strain upon the voices of the singers. This process is called acephalization. The times necessary to complete the rhythm are *χρόνοι κενοί* (**31**). Acephalization is rare in the simple lyrics of Aristophanes, but it often occurs in songs of more elaborate structure in other poets.[1]

PERIODS

Subordinate Period.

39. Two, three or four cola may be combined to form a subordinate period. The bond of union is the rhythm, which is so regulated that the combination of cola is felt to be a whole, with beginning and close or beginning, middle and close, as the name, *περίοδος*, implies. This harmonious union of phrases is easily rendered by the singer and easily apprehended as a whole by the hearer.[2] A single colon may, with special effect, constitute a subordinate period, but this is not common. It is assumed in this book that the greatest length of the subordinate period is eight metres.

Hypermeter.

40. Combinations occur of more than four closely connected melic cola, all in the same rhythm. To these the convenient name hypermeter has been given. The melic hypermeter is, in fact, an extended subordinate period, a series of cola continuously combined that is so long as to entail some loss of the sense of harmonious union that characterizes the subordinate period. Some melic hypermeters are of great length. Cf. *Ach.* 266–78 (**90**), *Av.* 209–22 (**285**). Melic hypermeters occur in Aristophanes in nearly all the varied rhythms of comedy, iambic, trochaic, anapaestic, dactylic, ionic, paeonic and Aeolic.

41. Subordinate periods and melic hypermeters are designated in this book by the lower-case letters abcde.

On subordinate periods and melic hypermeters certified by Heliodorus, see **698**.

[1] See the Editor's *Origin and Form of Aeolic Verse*, 300 ff. See also **608**.

[2] Compare the instructive statements of Aristotle in his *Rhetoric* (III. ix. 3–7) on the rhetorical period.

42. The limitation of the length of the subordinate period to eight metres arranged in three or four cola is adopted in this book as a working hypothesis. Trustworthy ancient evidence on the limit of length of the subordinate period is lacking. The fact, indeed, may never have been consciously determined, the subordinate period gradually merging into the hypermeter. For example, the decameter of five cola that constitutes *Ran.* 384–8 (**89**) may have been felt to possess the essential unity of a period.

43. The final colon of a subordinate period or melic hypermeter is generally indicated by one of the forms of catalexis (**33**, **35**, **36**), but it may be signified in other ways. The law holds in Greek poetry that a short syllable may be substituted for a final long syllable in the last colon of a subordinate period or melic hypermeter.[1] The result of this substitution is a pause of the value of a primary time that is necessary to complete the rhythm. This pause serves as one of the marks of the close of the subordinate period or melic hypermeter, especially in paeonic verse, which avoids catalexis, and it is sometimes accompanied in the odes of Aristophanes by change of rhythm or speaker, or of both, in the following period. Hiatus also, caused by the concurrence of a vowel sound at the end of a word with a vowel sound at the beginning of the following word, may mark the close of a subordinate period or melic hypermeter, and the phenomenon is precisely of the nature of that just described. A long vowel or diphthong, at the end of a period or hypermeter, where the rhythm demands a long syllable, is shortened before a vowel or diphthong at the beginning of the following period, with a consequent pause of the value of a primary time. Hiatus is frequent in paeonic verse, and it may be accompanied in comedy by change of rhythm or speaker, or of both. The close of a subordinate period may be indicated also simply by change of rhythm (**735**).

'Variable' Syllable.

Hiatus.

44. Some subordinate periods and melic hypermeters lack the indications mentioned (**775**), a period following in the same rhythm without an intervening pause. But no period or hypermeter ends within a word. Their constituent cola, on the other

[1] Heph. (14, 15 ff.) defines the *συλλαβὴ ἀδιάφορος* ('syllaba anceps') broadly, and his bald statement of facts has sometimes been misinterpreted. It should be observed that no proof can be adduced that a long syllable was ever substituted in Greek for a normal short in this position. The long syllable that may close an acatalectic trochaic colon is the irrational syllable.

hand, frequently end in this manner, indicated by hyphenation in writing. The close connexion of the cola that constitute a subordinate period or hypermeter is called *συνάφεια, synaphea.*

Synaphea.

45. Two or more subordinate periods, or one or more subordinate periods and a hypermeter, may be combined to constitute an intermediate period. This sometimes, but rarely, consists of a single hypermeter. Its close is generally marked in Aristophanes by a rhetorical pause, which is indicated in the text by punctuation (**734**). Heliodorus is authority for the intermediate period. See **728**. Its recognition is important in analysis.

Intermediate Period.

46. Intermediate periods are indicated in this book by the small capital letters ABCDE.

47. Subordinate periods and hypermeters may be united to form a systematic period. This is generally simple in comedy and consists of a limited number of elements. It may even consist of a single subordinate period or hypermeter (**773**). If the structure of the systematic period is complex, the period is broken up into intermediate periods. A systematic period that contains a hypermeter may with convenience be called a hypermetrical period.

Systematic Period.

48. Systematic periods are indicated in this book by the capital letters ABCDEF.

On systematic periods certified by Heliodorus see **695**.

49. Heliodorus designates all the periods that have been mentioned, including hypermeters, simply as *περίοδοι*, leaving it to his reader to differentiate them.

50. An intermediate or systematic period may be stichic, and consist solely of melic tetrameters or trimeters. In Aristophanes, not more than two different sorts of verse may be combined in the same stichic period. See **778**.

Stichic Period.

On the structure of systematic and intermediate periods, an important but difficult subject, see **720 ff.**

51. The music to which a systematic period was sung might be repeated with a new stanza of the same metrical form, with only such variations as resulted from allowed correspondences of variant syllables. The first stanza was then called the strophe and the second the antistrophe, and the two taken together a monostrophic dyad.

Strophe and Antistrophe.

Three such stanzas constituted a monostrophic triad, four a tetrad, six a hexad, eight an octad. This subject is fully treated in **701**.

The correspondence of strophe and antistrophe is generally close. Sometimes, however, the poet deliberately changes the rhythm and melody of a subordinate period in the antistrophe. Cf. *Av.* 333–5 ~349–51[1] (**473**), a dochmiac pentameter in correspondence with a paeonic decameter; *Pax* 950–3 ~ 1033–6 (**583**), a diiambic octameter in correspondence with a diiambo-Glyconic octameter. Sometimes two subordinate periods, although in the same rhythm, are not of the same length. We must infer in these cases, not a lacuna, but a lack of correspondence that was deliberate, with change in the structure of the systematic or intermediate period of which the subordinate period is a part, and slight change of melody. Thus *Ach.* 937–9 ~ 948–51 (**86**), iambic heptameter ~ iambic octameter; *Ran.* 897–994 (**214**), trochaic trimeter ~ dimeter; *Ran.* 536–8 ~ 592 f. (**217**), trochaic hexameter ~ pentameter.

Pericope.

52. Two systematic periods of variant metrical constitution may be united to form a pericope, περικοπή, AB. A pericope may be repeated and the two double-stanzas stand in antistrophic relation, AB = AB. See **705**.

Non-antistrophic Period.

53. A systematic period may stand alone without equivalent. Some of these non-antistrophic periods were melic, others were rendered melodramatically or in recitative (**59**). See **706 ff.**

Triadic Groups.

54. Three systematic periods may be combined, of which two are metrically equal. The order of arrangement may be AAB, epodic, ABB, proödic, or ABA, mesodic. See **715 ff.**

NON-MELIC VERSES AND HYPERMETERS

55. Certain tetrameters, trimeters and hypermeters occur in the melic periods described in the preceding sections (**39 ff.**) that were found to be suitable in movement for continuous non-melic rendering. These gradually (**59**) came to be employed not only in song, but also as recitative, melodramatic and spoken verse. Thus the 'heroic line' in dactylic rhythm came into use, iambic, trochaic and anapaestic tetrameters, the iambic trimeter, and especially in the drama iambic, trochaic and anapaestic hypermeters.

[1] The sign ~ indicates correspondence, as = indicates equivalence.

56. The dactylic 'hexameter,' the tetrameters and the trimeter occupied each the space of a line in writing and were named στίχοι, verses. Hephaestion (62. 16 f.), defining the length of the στίχος, says that it contains not less than three nor more than four syzygies or dipodies. The longest 'line' in comedy is the anapaestic tetrameter, the shortest is the iambic trimeter. The iambic trimeter does not exceed the limit of length allowed the colon in diplasic rhythm (**22**); the other verses mentioned are all dicolic, but each was felt to be a well-defined whole, and the spoken iambic trimeter was regarded as a 'verse,' no less than iambic, trochaic and anapaestic tetrameters and the dactylic 'hexameter.' To facilitate rendering, a slight pause marked by the end of a word might be introduced within the verse. If this pause is coincident with the close of a colon, as regularly in tetrameters, the dividing of the verse at this point is named diaeresis, διαίρεσις; if it falls within a colon, as generally in the iambic trimeter and in the dactylic 'hexameter,' the division is called caesura, τομή.

The 'Line.'

Diaeresis and Caesura.

57. The non-melic hypermeter[1] is a combination of closely connected monorrhythmic dimeters and trimeters in iambic and trochaic rhythm, of dimeters and monometers in anapaestic rhythm. Its cola are rhythmically connected, and it is in fact a single line, overlong for comfortable rendering. The trochaic hypermeters of the parabasis were, therefore, called 'chokers' (**668**). Each dimeter, trimeter and monometer had its own modulation as a colon; but these cola were connected by synaphea (**44**), and there can have been no appreciable pause between them. They were united, therefore, exactly after the manner of the cola composing the subordinate period or melic hypermeter. In this particular the recitative or melodramatic hypermeter was in marked contrast with the στίχος, which was rendered not only with a final pause but also with one or more interior pauses.

The Non-melic Hypermeter.

58. Heliodorus designates *Pax* 974 ff. (974–92, 993–1015) as 'two periods,' applying the same name he uses for the melic hypermeter (**698**) to each of these recitative trochaic hypermeters. Cf.

[1] The word is used by Hephaestion (18, 19), who applies the epithet ὑπέρμετρον to the trochaic pentameter, which exceeds the limit of length he allows the στίχος (**56**).

Schol. *Pax* 974. He uses the name περίοδος also in application to a non-melic anapaestic hypermeter, whatever its length, that continues without catalexis to its close. See Schol. *Eq.* 824–35, *Pax* 82–101, 154–72, 1320–8.

On non-melic hypermeters in Aristophanes see 710 ff.

MODES OF RENDERING

59. There were probably four modes of rendering Greek comic verse: the melic, the recitative, the melodramatic, and the spoken. In the earliest times Greek poetry was sung to the accompaniment of lyre or flute, either by a single voice or by a chorus. Thus also in comedy, some songs are monodies, duos or trios, others are choruses. From song other modes of rendering verse originated. The singing voice was modified, but this modulated recitation of the verse was still accompanied by a musical instrument. We are accustomed to designate this mode as recitative. In further development towards simple speech Archilochus, on the authority of Plutarch (*de Mus.* 1141), invented melodramatic rendering, παρακαταλογή, in which it was the speaking voice that was sustained by the tones of the instrument. Finally comes plain speech, ψιλὴ λέξις, declamation of verse without accompaniment.

Melic. **Recitative.** **Melodramatic.** **Spoken.**

60. Melodramatic rendering is denied by some scholars, who identify παρακαταλογή with recitative and regard it as the sole variation in passing from song to simple declamation. See Christ's *Parakataloge*, 166 ff. Zielinski in his *Gliederung*, 313 f., differentiates παρακαταλογή as recitative with accompaniment from καταλογή, melodramatic rendering. He recognizes also, 305 f., recitative without accompaniment, secco-recitative.

For a discussion of the modes in which the different parts of a comedy were rendered, see 803 ff.

STRUCTURE OF COMEDY

61. A comedy of Aristophanes, like a tragedy of the same period, begins with a prologue and ends with an exode. A parode, in which the chorus enters, immediately follows the prologue. Here strict resemblance between comedy and

tragedy ends. About the middle of a comedy occurs a division called the parabasis in which, as the name implies, the poet comes on and addresses the audience. He does not appear in person, but is represented by the leaders of the two half-choruses. A parabasis, when complete, consists of seven parts. The poet may come on a second time in an additional parabasis found in the second half of the play. A singular and interesting division, called the debate, is found in most of the comedies of Aristophanes; some of them, indeed, have two. Two actors appear in this and discuss, as in a court of law, the main theme of the play. The chorus presides and renders the verdict. The debate occurs regularly in the first half of the play and when complete consists of nine parts. Another division which, like the parabasis and the debate, is wholly peculiar to comedy is the syzygy, thus named because it consists regularly of four balanced parts, a song and a spoken part united with a second song and a second spoken part. A syzygy may occur in either half of the play. The action of the play is at a standstill during the debate and the parabasis, and a division, called scene, was gradually developed, the purpose of which was chiefly to adjust these larger divisions to the action. It is normally a spoken part and generally occurs, as would be expected, in the first half of the play. The action of the second half of the play is carried forward mainly in a division consisting of episode and stasimon, which in their form and function resemble the corresponding parts of tragedy.

Parabasis.

Debate.

Syzygy.

Scene.

This subject is treated at length in 665 ff., and an outline of the structure of each of the eleven plays will be found in the "Table of Structure and Rhythms," at the end of this book.

CHAPTER II

IAMBIC VERSE

62. The fundamental colon of iambic verse is a dimeter composed of two metres that consist each of two simple feet (**12, 13**):

τίνες ποθ' οἵδε καὶ πόθεν; ⏑ – ⏑ – ⏑ – ⏑ – *Av.* 408

An iambic dimeter normally consists of twelve primary times and eight syllables. All iambic verse is in ascending rhythm.

63. The arsis of each metre may be irrational:

καὶ Λαμάχων ἀπαλλαγείς – – ⏑ – ⏑ – ⏑ – *Ach.* 270
ὅθενπερ εἰς ἐκκλησίαν ⏑ – ⏑ – – – ⏑ – *Ec.* 490
Δήμητερ ἁγνῶν ὀργίων – – ⏑ – – – ⏑ – *Ran.* 384

Irrational metres are extremely common in all forms of iambic verse in comedy (**186 f.**).

64. The thesis of each iamb may be resolved:

ὁ περιπόνηρος Ἀρτέμων ⏑ ⏑ ⏑ – ⏑ – ⏑ – *Ach.* 850
λαβόντες ὑπὸ φιληδίας ⏑ – ⏑ ⏑ ⏑ – ⏑ – *Pl.* 311
βληχώμενοί τε προβατίων – – ⏑ – ⏑ ⏑ ⏑ – *Pl.* 293
μέλπουσα καὶ τὴν τοξοφόρον – – ⏑ – – – ⏑ ⏑ *Th.* 970
στυγερὸς ἐγώ.—μογερὸς ἐγώ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – *Ach.* 1208

65. If the normally long syllable in the arsis of an irrational metre is resolved, the arsis becomes a 'dactyl' (**17**):

μαινόμενος ὁ δὲ λίθον βαλεῖν – ⏑ ⏑ ⏑ ⏑ – ⏑ –
βουλόμενος ἐν σκότῳ λάβοι – ⏑ ⏑ – ⏑ – ⏑ – *Ach.* 1168 f.

66. The dimeter, by suppression of the arsis of its final iamb, becomes catalectic (**33**):

δι' ὀστέων ὀδυρτά ⏑ – ⏑ – ⏑ – ⏑ *Ach.* 1226
αὐτῷ διακονεῖται – – ⏑ – ⏑ – – *Ach.* 1017
εἰς ἀγαθὰ μεταβιβάζει – ⏑ ⏑ ⏑ ⏑ – – *Pax* 947

The final metre, if catalectic, is never irrational, nor is either of its long syllables ever resolved, but its last syllable may be short (33).

67. The second colon of iambic verse is the trimeter. It normally consists of eighteen times and twelve syllables, and its metres admit the varieties of form found in the dimeter, but the thesis of its final iamb is never resolved:

πιθοῦ πιθοῦ λόγοισι, μηδ' ἄφρων γένῃ
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – *Vesp.* 729
ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται
– – ⏑ – – – ⏑ – ⏑ – *Ach.* 279
φιλήσατόν με μαλθακῶς ὦ χρυσίω
⏑ – ⏑ – ⏑ – ⏑ – – – ⏑ – *Ach.* 1200
πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη
⏑ ⏑ ⏑ – – – ⏑ – – – ⏑ – *Nub.* 1161
στυγερὰ τάδε γε κρυερὰ πάθεα· τάλας ἐγώ
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – *Ach.* 1191
ὡς τοὺς κριτάς με φέρετε· ποῦ 'στιν ὁ βασιλεύς;
– – ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – *Ach.* 1224
καὶ γὰρ παραβλέψας τι μειρακίσκης
– – ⏑ – – – ⏑ – – – *Ran.* 409
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ *Ran.* 403
Ἴακχε πολυτίμητε, μέλος ἑορτῆς
⏑ – ⏑ ⏑ – – ⏑ ⏑ ⏑ – – *Ran.* 398

The trimeter is much rarer in melic verse than the dimeter.

68. The iambic tripody (⏑ – ⏑ – ⏑ –) and pentapody (⏑ – ⏑ – ⏑ – ⏑ – ⏑ –) do not occur in comedy (26). Certain apparent tripodies found in simplified logaoedic verse, are protracted (74) catalectic dimeters, the single pentapody that occurs is a protracted catalectic trimeter (393).

69. The equivalents of the iamb in the first half of the iambic metre are ⏑ ⏑, – – and – ⏑ (11, 15, 17); in the second half the equivalent is ⏑ ⏑. These forms, in their respective places, and also full and protracted (72 ff.) metres, are interchangeable with one another in strophe and antistrophe and in two corresponding subordinate periods.

70. The logaoedic metres of ascending rhythm, ⏑ – ⏑ – and ⏑ – ⏑ – (**376**), occasionally occur in melic iambic verse, generally as the first metre of the colon. Cf. *Ach.* 1040 = 1011 (**83**); *Th.* 988[b] (**589**); *Vesp.* 886 = 869 (**470**). This anapaest is simply a manifestation of the variability of the arsis of the simple foot that characterized the primitive Ionian dimeter (**603**), and the periods in which it occurs should not be 'emended.' This manifestation is normal in logaoedic verse (**375 ff.**). On the logaoedic anapaest (**389**) in spoken and melodramatic iambic verse see **113 ff.**, **177**.

71. A choriamb, – ⏑ ⏑ –, apparently occurs in a few instances in place of an iambic metre. Cf. *Thesm.* 1016, 1020 (**374**); *Ran.* 213 (**373**), and *Pax* 663, a spoken trimeter. This is not the true choriamb that is the fundamental foot in Aeolic verse (**651**); the form is here due to interior anaclasis, – ⏑ for ⏑ –.

72. By suppression of the first syllable in the arsis of an iambic metre, the metre assumes 'cretic' form:

ὁμορροθῶ, συνθέλω ⏑ – ⏑ – · – ⏑ –
συμπαραινέσας ἔχω · – ⏑ – ⏑ – ⏑ – *Av.* 851 f.

This is the most frequent form of protraction (**31 f.**) in iambic verse. The thesis of the second iamb in this protracted metre may be resolved:

ὦ Ζεῦ τί ποτε χρησόμεθα τοῖσδε τοῖσιν κνωδάλοις;
– – ⏑ ⏑ · – ⏑ ⏑ · – ⏑ – – – ⏑ – *Lys.* 476

73. The first syllable in the thesis of an iambic metre may be suppressed and the metre then assumes 'bacchiac' form, but this is less common:

ἐπαυχήσας δὲ τοῖς σοῖς λόγοις ⏑ – · – · – ⏑ – · – ⏑ – *Av.* 628

This protracted metre may even be irrational:

ὦ φεῦ φεῦ τῆς ὥρας τοῦ κάλλους – – · – – – · – – – · – *Av.* 1723

74. Both syllables are sometimes suppressed and then the metre assumes 'spondaic' form:

ἡγοῦ δέ γ' ὦδ' αὐτὸς – – ⏑ – · – · – *Th.* 987

Similarly a catalectic colon may have 'spondaic' close:

καλεῖ τις ἀνθρώπων ⏑ – ⏑ – · – – *Av.* 1314

75. The long syllable in the *arsis* of an iambic metre is sometimes shortened, so that the metre appears not as ⏑ – ⏑ – but as ⏑ ⏑ ⏑ –. On the analogy of a not infrequent corresponding manifestation in trochaic verse (– ⏑ ⏑· ⏑ for – ⏑ – ⏑, see **223 ff.**), this iambic metre is probably to be regarded as ⏑ ⏑· ⏑ –, the second syllable in the arsis of the metre being slightly protracted, but not to the value of the normal long syllable it represents. Cf. the recitative verse:

ἀποσβέσαντες τοὺς λύχνους ἄπιμεν οἴκαδ' αὐτοί
⏑ – ⏑ – – – ⏑ – ⏑ ⏑· ⏑ – ⏑ – – *Vesp.* 255

Cf. in melic verse:

πινῶν ῥυπῶν ἀπαράτιλτος, ἓξ ἐτῶν ἅλουτος
⏑ – ⏑ – ⏑ ⏑· ⏑ – ⏑ – ⏑ – – *Lys.* 279 f.
πτεροφόρ' ἐπὶ πέδον Διὸς καὶ λέχος γαμήλιον
⏑ ⏑· ⏑ ⏑ ⏑ – ⏑ – · – ⏑ – ⏑ – – *Av.* 1757 f.

76. The subordinate period that occurs oftenest in melic iambic verse is the catalectic tetrameter, formed by the union of an acatalectic and a catalectic dimeter. This is the only period used in stichic (**50**) systematic and intermediate periods. The catalectic trimeter, when employed as a subordinate period, is confined to imitations of primitive forms of the strophe. Cf. *Ran.* 398 ff. (**82**). The catalectic dimeter also may be used as a subordinate period, and pentameters, hexameters, heptameters and octameters, compounded of dimetrical and trimetrical cola, occasionally occur. The chief constituent of the melic iambic hypermeter is the dimeter; trimeters are rare. On the combination of subordinate periods, hypermeters and intermediate periods to form systematic periods, see **720 ff.**

77. The acatalectic iambic trimeter became the set verse of the dialogue of comedy (**95 ff.**). Spoken and melic trimeters are distinguished by marked differences of form (**126 ff.**). The non-melic tetrameter also has large use in comedy, and was effectively employed by Aristophanes as both recitative and melodramatic verse (**167 ff.**). These tetrameters may be followed by hypermeters (**190 ff.**). On caesura and diaeresis in iambic verse see **130 ff., 166, 179 ff.**

78. Iambic has special affinity for anapaestic and dochmiac rhythm, and iambic cola may be combined with anapaestic and

dochmiac cola, and occasionally with cola in other rhythms, in the same systematic period.

79. Iambic rhythm, in origin, stands in close relation with the primitive cola of Ionian verse (**605 f., 613**). In comedy it has varied use in song, ranging from the primitive processionals of the parode of the *Ranae* to the festive duos of the *Acharnians*, in which it approaches in use the trimeter of dialogue. Aristotle says (*Poet.* iv. 14) that nature herself discovered the trimeter as the verse appropriate to dialogue: *λέξεως δὲ γενομένης αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστιν· σημεῖον δὲ τούτου· πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους*, and elsewhere also (*Rhet.* iii. 8. 4) he remarks how iambic rhythm pervades the speech of everyday life: *ὁ δ' ἴαμβος αὐτή ἐστιν ἡ λέξις ἡ τῶν πολλῶν· διὸ μάλιστα πάντων τῶν μέτρων ἰαμβεῖα φθέγγονται λέγοντες.*

Melic Iambic Verse

80. *Ran.* 416–39 (Parode).

Strophe I.

Ἡμ. α′ *βούλεσθε δῆτα κοινῇ* ⏑ – ∪ – ∪ – ⏑ 2^{cv}
417 *σκώψωμεν Ἀρχέδημον,* – – ∪ ⏑ ∪ – ⏒ 2^{cv}
ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτερας;
⏒ – ∪ – ⏑ – ∪ – ⏒ – ∪ ⏒ 3^{v}

Strophe II.

Ἡμ. β′ *νυνὶ δὲ δημαγωγεῖ*
420 *ἐν τοῖς ἄνω νεκροῖσι*
κἀστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

Strophe III.

Ἡμ. α′ *τὸν Κλεισθένους δ' ἀκούω*
423 *ἐν ταῖς ταφαῖσι πρωκτὸν*
τίλλειν ἑαυτοῦ καὶ σπαράττειν τὰς γνάθους.

Strophe IV.

Ἡμ. β′ *κἀκόπτετ' ἐγκεκυφὼς*
426 *κἄκλαε κἀκεκράγει*
Σεβῖνον ὅστις ἐστὶν ἀναφλύστιος.

Strophe V.

Ἡμ. α′ καὶ Καλλίαν γέ φασι
429 τοῦτον τὸν Ἱπποβίνου
κύσθου λεοντῆν ναυμαχεῖν ἐνημμένον.

Strophe VI.

Δι. ἔχοιτ' ἂν οὖν φράσαι νῷν
432 Πλούτων' ὅπου 'νθάδ' οἰκεῖ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.

Strophe VII.

Ἡμ. β′ μηδὲν μακρὰν ἀπέλθῃς
435 μηδ' αὖθις ἐπανέρῃ με,
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

Strophe VIII.

Δι. αἴροι ἂν αὖθις ὦ παῖ.
Ξα. τουτὶ τί ἦν τὸ πρᾶγμα
439 ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

418 φράτερας Dindorf: φράτορας 427 ἀναφλύστιος Porson: ἀναφλύστιος

The eight strophes constitute a monostrophic octad (701). F (704) = aab, 2 2 3, epodic triad: two catalectic dimeters with an acatalectic trimeter as epode. See 737.

81. The preceding verses (414, 415) read:

Δι. ἐγὼ δ' ἀεί πως φιλακόλου- ⏑ – ⏑ – – ⏑⏑ ⏑ – ¯
θός εἰμι καὶ μετ' αὐτῆς ⏑ – ⏑ – ⏑ – – 4^{c}
415 παίζων χορεύειν βούλομαι. Ξα. κἄγωγε πρός.
– – ⏑ – – – ⏑ – – – ⏑ – 3

These are apparently a tetrameter and a trimeter, but Dobree's suggestion that μετ' αὐτῆς is a gloss is probably right. The verses then become the ordinary trimeters of the dialogue, and are exactly adapted to the sentiment expressed. The inclusion of the gloss in the text may have been furthered by the form of ode in the following lyric (416 ff.).

82. *Ran.* 398–402 = 403–8 = 409–13 (Parode).

Strophe I.

Ἡμ. α′ Ἴακχε πολυτίμητε, μέλος ἑορτῆς
⏓ – ⏑ ⏓ ⏓ – ⏑ ⏓ ⏑ – ⏓ 3^{cv}
399 ἥδιστον εὑρών, δεῦρο συνακολούθει
– – ⏑ – – – ⏑ ⏓ ⏑ – ⏓ 3^{cv}

πρὸς τὴν θεὸν καὶ δεῖξον ὡς – – ∪ – ⏑ – ∪ –
ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.
∪ – ∪ – – – ∪ – ∪ – ⏑ 5^{CV}
Ἴακχε φιλοχορευτὰ συμπρόπεμπέ με.
5 ∪ – ∪ ⏑ ∪ – ∪ – ∪ – ∪ ∪ 3^{V}

Strophe II.

Ἡμ. β′ σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
404 κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον
καὶ τὸ ῥάκος, κἀξηῦρες ὥστ' ἀζημίους παίζειν τε καὶ χορεύειν.
408 Ἴακχε φιλοχορευτὰ συμπρόπεμπέ με.

Strophe III.

Ἡμ. α′ καὶ γὰρ παραβλέψας τι μειρακίσκης
410 νὴν δὴ κατεῖδον καὶ μάλ' εὐπροσώπου
συμπαιστρίας χιτωνίου παραρραγέντος τιτθίον προκύψαν.
413 Ἴακχε φιλοχορευτὰ συμπρόπεμπέ με.

404 *τόν τε* Bentley : *τόνδε τὸν*

The three strophes constitute a monostrophic triad (701). E (704) = aabc, 3 3 5 3, epodic tetrad: two catalectic trimeters and a catalectic pentameter, with the same ephymnium, an acatalectic trimeter, as epode in each of the three strophes. See 742.

83. *Ach.* 1008–17 = 1037–46 (Syzygy III.).

LYRICAL DUO

Strophe.

Κορ. α′ ζηλῶ σε τῆς εὐβουλίας – – ∪ – – – ∪ –
1009 μᾶλλον δὲ τῆς εὐωχίας – – ∪ – ⏑ – ∪ –
ἄνθρωπε τῆς παρούσης. ⏑ – ∪ ⏑ ∪ – – 6^{C}
Δι. τί δῆτ' ἐπειδὰν τὰς κίχλας 70 ∪ – ∪ – – – ∪ ⏑
ὀπτωμένας ἴδητε; 5 – – ∪ – ∪ – ∪ 4^{CV}
Κορ. α′ οἶμαί σε καὶ τοῦτ' εὖ λέγειν. – – ∪ – ⏑ – ∪ –
Δι. τὸ πῦρ ὑποσκάλευε. ∪ – ∪ – ∪ – ∪ 4^{CV}
Κορ. α′ ἤκουσας ὡς μαγειρικῶς ⏑ – ∪ – ∪ – ∪ –
κομψῶς τε καὶ δειπνητικῶς – – ∪ – – – ∪ –
αὐτῷ διακονεῖται; 10 – – ∪ – ∪ – – 6^{C}

Antistrophe.

Κορ. β′ ἀνὴρ ἀνηύρηκέν τι ταῖς σπονδαῖσιν ἡδύ, κοὐκ ἔοικεν οὐδενὶ μεταδώσειν.

Δι. κατάχει σὺ τῆς χορδῆς τὸ μέλι, τὰς σηπίας στάθευε.
Κορ. β′ ἥκουσας ὀρθιασμάτων; Δι. ὀπτᾶτε τἀγχέλεια.
Κορ. β′ ἀποκτενεῖς λιμῷ 'μὲ καὶ τοὺς γείτονας κνίσῃ τε καὶ φωνῇ τοιαῦτα λάσκων.

1017 αὐτῷ Bentley: αὐτῷ or (R) αὐτὰ 1037 ἀνὴρ Elmsley: ἀνὴρ

Monostrophic dyad. A = abba, 6 4 4 6, palinodic tetrad: a hexameter as proöde, two tetrameters, and a second hexameter as epode that repeats the melody of the first period. See 746.

See the metrical scholium on 1008 and the note. Heliodorus reduces the number of cola by thrice combining two dimeters in a tetrameter, which he regards as a 'colon.' His combinations destroy the symmetry of the period, which clearly is palinodic.

84. *Pax* 512–19 (Syzygy II.).

Κορ. α′ ἄγε νυν ἄγε πᾶς. **43, 276, 281** ⏑ – ⏑ – 1
Ἑρ. καὶ μὴν ὁμοῦ 'στιν ἤδη. – – ⏑ – ⏑ – – 2^{C}
Κορ. β′ μή νυν ἀνῶμεν ἀλλ' ἐπεν- – – ⏑ – ⏑ – ⏑ –
515 τείνωμεν ἀνδρικώτερον. – – ⏑ – ⏑ – ⏑ ⏑ 4^{V}
Ἑρ. ἤδη 'στὶ τοῦτ' ἐκεῖνο. 5 – – ⏑ – ⏑ – ⏑ 2^{CV}
Κορ. α′ ὦ εἶα νῦν, ὦ εἶα πᾶς, – – ⏑ – – – ⏑ –
ὦ εἶα εἶα εἶα νῦν, – – ⏑ – ⏑ – ⏑ –
ὦ εἶα εἶα εἶα πᾶς. – – ⏑ – ⏑ – ⏑ – 6

518 Richter: ὦ εἶα· εἶα· εἶα· εἶα· εἶα· R ὦ εια εια εια εια εια εια V
519 Richter: ὦ εἶα· εἶα· εἶα· εἶα· εἶα πᾶς· R ὠ εἶα. εἶα εια εια εια. πᾶς· V

Non-antistrophic. A = abcbd, 1 2 4 2 6, epodic pentad: a tetrad composed of an anapaestic monometer, and two iambic dimeters that enclose an acatalectic iambic tetrameter, with an iambic hexameter as epode. See 762.

See the metrical scholium on *Pax* 512 with the note.

85. *Eccl.* 478–82 and 483–92 = 493–503 (Epiparode).

Proöde.

Κορ. α′ ἔμβα χώρει. **43, 276, 281** – – – ⏑ 1^{H}
479 ἆρ' ἔστι τῶν ἀνδρῶν τις ἡ- – – ⏑ – – – ⏑ – –
μὶν ὅστις ἐπακολουθεῖ; – – ⏑ ⏑ ⏑ – – 4^{C}
Κορ. β′ στρέφου σκόπει, φύλαττε σαυτὴν ἀσφαλῶς, ⏑ – ⏑ – ⏑ – ⏑ – – – ⏑ –
πολλοὶ γὰρ οἱ πανοῦργοι, 5 – – ⏑ – ⏑ – – 5^{C}
482 μή πού τις ἐκ τοὔπισθεν ὢν – – ⏑ – – – ⏑ –
τὸ σχῆμα καταφυλάξῃ. – – ⏑ ⏑ ⏑ – – 4^{C}

Strophe.

'Ημ. α' ἀλλ' ὡς μάλιστα τοῖν ποδοῖν — — ∪ – ⏑ – ∪ –
ἐπικτυπῶν βάδιζε· ⏑ – ∪ ⏓ ∪ – ⏑ 4cv
484 ἡμῖν δ' ἂν αἰσχύνην φέροι — — ∪ – – – ∪ –
485 πάσαισι παρὰ τοῖς ἀνδράσιν — — ∪ ⏑⏑ ⏓ – ∪ –
τὸ πρᾶγμα τοῦτ' ἐλεγχθέν. 5 ⏑ – ∪ – ∪ – ⏑ 6cv
486 πρὸς ταῦτα συστέλλου σεαυ- — — ∪ – ⏓ – ∪ – ˉ
τὴν καὶ περισκοπουμένη — — ∪ – ∪ – ∪ –
τἀκεῖσε καὶ τἀκ δεξιᾶς ⏓ – ∪ – ⏓ – ∪ – 6
488 ⟨φύλατθ' ὅπως⟩ μὴ ξυμφορὰ ∪ – ∪ – – – ∪ – ˉ
γενήσεται τὸ πρᾶγμα. 10 ⏑ – ∪ – ∪ – ∪ 4cv
Κορ. α' ἀλλ' ἐγκονῶμεν· τοῦ τόπου — — ∪ – – – ∪ –
γὰρ ἐγγὺς ἐσμεν ἤδη ⏑ – ∪ – ∪ – – 4c
490 ὅθενπερ εἰς ἐκκλησίαν ⏑ – ∪ – – – ∪ –
ὡρμώμεθ' ἡνίκ' ἤμεν. ⏓ – ∪ – ∪ – ⏑ 4c
491 τὴν δ' οἰκίαν ἔξεσθ' ὁρᾶν 15 ⏓ – ∪ – – – ∪ –
ὅθενπερ ἡ στρατηγὸς ⏑ – ∪ – ∪ – ∪ 4cv
492 ἔσθ' ἡ τὸ πρᾶγμ' εὑρουσ' ὃ νῦν — — ∪ – – – ∪ –
ἔδοξε τοῖς πολίταις. ⏑ – ∪ – ∪ – – 4c

Antistrophe.

'Ημ. β' ὥστ' εἰκὸς ἡμᾶς μὴ βραδύνειν ἔστ' ἐπαναμενούσας
πώγωνας ἐξηρτημένας, μὴ καί τις ἐξόπισθεν ἢ χήμῶν ἴσως κατείπῃ.
496 ἀλλ' εἶα δεῦρ' ἐπὶ σκιᾶς ἐλθοῦσα πρὸς τὸ τειχίον παραβλέπουσα
θατέρῳ
499 πάλιν μετασκεύαζε σαυτὴν αὖθις ἥπερ ἦσθα.
Κορ. β' καὶ μὴ βράδυν'· ὡς τήνδε καὶ δὴ τὴν στρατηγὸν ἡμῶν
χωροῦσαν ἐξ ἐκκλησίας ὁρῶμεν. ἀλλ' ἐπείγου
ἅπασα καὶ μίσει σάκον πρὸς τοῖν γνάθοιν ἔχουσα·
χαῖται γὰρ ἥκουσιν πάλαι τὸ σχῆμα τοῦτ' ἔχουσαι.

487 τἀκεῖσε Faber : κἀκεῖσε 488 φύλατθ' ὅπως Blaydes 495 ἐξόπισθεν ἢ von Velsen : ὄψεθ' ἡμᾶς

The three strophes constitute a proödic triad, ABB (717). A = abcb, 1 4 5 4, proödic tetrad: an anapaestic monometer as proöde to two iambic tetrameters that enclose a pentameter. See 750. B = AB (483–8, 489–92). A probably = abb'a (776), 4 6 6 4, palinodic tetrad: a tetrameter as proöde, two hexameters, and a second tetrameter as epode that repeats the melody of the first period. See 746. B: a stichic period composed of four tetrameters. See 778.

86. *Ach.* 929–39 = 940–51 (Episode II.).

LYRICAL TRIO

Strophe.

Κορ. α′ ἔνδησον ὦ βέλτιστε τῷ — — ⏑ — — — ⏑ — ¯
930 ξένῳ καλῶς τὴν ἐμπολὴν ⏓ — ⏑ — — — ⏑ —
οὕτως ὅπως ἂν μὴ φέρων κατάξῃ.
⏓ — ⏑ — ⏓ — ⏑ — ⏑ — ⏓ 7^{cv}
Δι. ἐμοὶ μελήσει ταῦτ', ἐπεί ⏓ — ⏑ — ⏓ — ⏑ —
τοι καὶ ψοφεῖ λάλον τι καὶ 5 — — ⏑ — ⏓ — ⏑ — ¯
934 πυρορραγὲς κἄλλως θεοῖσιν ἐχθρόν.
⏑ — ⏑ — ⏓ — ⏑ — ⏑ — ⏑ 7^{cv}
Κορ. α′ τί χρήσεταί ποτ' αὐτῷ; ⏓ — ⏑ — ⏑ — — 2^{c}
Δι. πάγχρηστον ἄγγος ἔσται, — — ⏑ — ⏑ — — 2^{c}
κρατὴρ κακῶν, τριπτὴρ δικῶν, ⏓ — ⏑ — — — ⏑ — ¯
938 φαίνειν ὑπευθύνους λυχνοῦχος καὶ κύλιξ
51 10 ⏓ — ⏑ — — — ⏑ — — — ⏑ —
939 τὰ πράγματ' ἐγκυκᾶσθαι. ⏑ — ⏑ — ⏑ — — 7^{c}

Antistrophe.

Κορ. β′ πῶς δ' ἂν πεποιθοίη τις ἀγγείῳ τοιούτῳ χρώμενος κατ' οἰκίαν τοσόνδ' ἀεὶ ψοφοῦντι;
Δι. ἰσχυρόν ἐστιν ὦγάθ', ὥστ' οὐκ ἂν καταγείη ποτ', εἴπερ ἐκ ποδῶν κάτω κάρα κρέμαιτο.
Κορ. β′ ἤδη καλῶς ἔχει σοι.
Βο. μέλλω γέ τοι θερίδδειν.
Κορ. β′ ἀλλ' ὦ ξένων βέλτιστε συνθέριζε καὶ τοῦτον λαβὼν πρόσβαλλ' ὅποι βούλει φέρων πρὸς πάντα συκοφάντην.

943 ἐστιν Princeps: ἐστ' 950 ὅποι Fritzsche: ὅπου

Monostrophic dyad. A = aabbc, 7 7 2 2 7 (8), proödic pentad: a heptameter as proöde that anticipates the melody of the first period of the following periodic tetrad, composed of a heptameter, two dimeters, and a heptameter in the strophe, but in the antistrophe an octameter. See **754**. On the lack of correspondence in strophe and antistrophe see **51**.

See the metrical scholia on 929, 946, 948, and the discussion in **723**.

87. *Pax* 1305–10 = 1311–15 (Stasimon I.).

Strophe.

Ἡμ. α′ ὑμῶν τὸ λοιπὸν ἔργον ἤ- — — ⏑ — ⏓ — ⏑ — ¯
δη 'νταῦθα τῶν μενόντων ⏓ — ⏑ — ⏑ — — 4^{c}

1306 φλᾶν ταῦτα πάντα καὶ σποδεῖν — — ∪ — ⏑ — ∪ — ¯
καὶ μὴ κενὰς παρέλκειν. — — ∪ — ∪ — — 4^{C}
1307 ἀλλ' ἀνδρικῶς ἐμβάλλετε 5 — — ∪ — ⏓ — ∪ ⏑ 2^{V}
καὶ σμώχετ' ἀμφοῖν τοῖν γνάθοιν· ⏓ — ∪ — ⏓ — ∪ —
οὐδὲν γὰρ ὧ πόνηροι ⏓ — ∪ — ∪ — — 4^{C}
1310 λευκῶν ὀδόντων ἔργον ἔστ', — — ∪ — ⏓ — ∪ — ¯
ἢν μή τι καὶ μασῶνται. — — ∪ ⏓ ∪ — — 4^{C}

Antistrophe.

Ἡμ. β' ἡμῖν μελήσει ταῦτά γ', εὖ ποιεῖς δὲ καὶ σὺ φράζων.
1312 ἀλλ' ὦ πρὸ τοῦ πεινῶντες ἐμβάλλεσθε τῶν λαγῴων,
ὡς οὐχὶ πᾶσαν ἡμέραν
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
1315 πρὸς ταῦτα βρύκετ' ἢ τάχ' ὑμῖν φημι μεταμελήσειν.

1307 ἐμβάλλετε Portus : ἐμβάλλετον 1310 ἔστ' Bentley : ἐστὶν or ἐστιν

Monostrophic dyad. A = aabaa, 4 4 2 4 4, epodic pentad : a tetrad composed of two tetrameters, a dimeter, and a third tetrameter, with a final tetrameter as epode that repeats the melody of the first, second, and fourth periods. See 760.

See the metrical scholia on 1305 and 1307.

88. *Plut.* 290–5 = 296–301 ; 302–8 = 309–15 ; 316–21 (Parode).

Strophe I.

Κα. καὶ μὴν ἐγὼ βουλήσομαι — — ∪ — — — ∪ —
θρεττανελὸ τὸν Κύκλωπα — ⏑ ∪ — ∪ — ∪ 4^{CV}
291 μιμούμενος καὶ τοῖν ποδοῖν — — ∪ — ⏓ — ∪ —
ὠδὶ παρενσαλεύων — — ∪ ⏓ ∪ — ⏓ 4^{CV}
292 ὑμᾶς ἄγειν, ἀλλ' εἶα τέκε- 5 — — ∪ — ⏓ ⏓ ∪ ⏑ ¯
α θαμίν' ἐπαναβοῶντες ∪ ⏑ ∪ ⏓ ∪ — ∪ 4^{CV}
293 βληχώμενοί τε προβατίων — — ∪ — ⏑ ⏑ ∪ —
αἰγῶν τε κιναβρώντων μέλη 43 — — ∪ ⏑ — — ∪ ⏑ 4^{H}
295 ἔπεσθ' ἀπεψωλημένοι· ∪ — ∪ — ⏓ — ∪ —
τράγοι δ' ἀκρατιεῖσθε. 10 ⏑ — ∪ — ∪ — ⏑ 4^{CV}

Antistrophe I.

Ἡμ. α' ἡμεῖς δέ γ' αὖ ζητήσομεν θρεττανελὸ τὸν Κύκλωπα
βληχώμενοι, σὲ τουτονὶ πεινῶντα καταλαβόντες,
298 πήραν ἔχοντα λάχανά τ' ἄγρια δροσερά, κραιπαλῶντα
ἡγούμενον τοῖς προβατίοις, εἰκῇ δὲ καταδαρθόντα που,
301 μέγαν λαβόντες ἠμμένον σφηκίσκον ἐκτυφλῶσαι.

Strophe II.

Κα. ἐγὼ δὲ τὴν Κίρκην γε τὴν — ⏑ – ⏑ – – – ⏑ –
τὰ φάρμακ' ἀνακυκῶσαν, — ⏑ – ⏑ ⏑ ⏑ – ⏑ 4^{CV}
303 ἢ τοὺς ἑταίρους τοῦ Φιλω- — – – ⏑ – – – ⏑ – ˉ
νίδου ποτ' ἐν Κορίνθῳ — ⏑ – ⏑ – ⏑ – – 4^{C}
304 ἔπεισεν ὡς ὄνταs κάρπους 5 ⏑ – ⏑ ⏑̸ ⏑̸ – ⏑ –
μεμαγμένον σκῶρ ἐσθίειν, — ⏑ – ⏑ – – – ⏑ –
αὐτὴ δ' ἔματτεν αὐτοῖς, — – – ⏑ – ⏑ – ⏑̸ 6^{CV}
306 μιμήσομαι πάνταs τρόπους· — – – ⏑ – – – ⏑ –
ὑμεῖς δὲ γρυλίζοντες ὑπὸ φιληδίας — – ⏑ ⏑̸ – – ⏑ ⏑ ⏑ – ⏑ –
ἕπεσθε μητρὶ χοίροι. 10 ⏑ – ⏑ – ⏑ – – 7^{C}

Antistrophe II.

Ἡμ. *β'* οὐκοῦν σε τὴν Κίρκην γε τὴν τὰ φάρμακ' ἀνακυκῶσαν
310 καὶ μαγγανεύουσαν μολύνουσάν τε τοὺς ἑταίρους
311 λαβόντες ὑπὸ φιληδίας τὸν Λαρτίου μιμούμενοι τῶν ὄρχεων
κρεμῶμεν
313 μινθώσομέν θ' ὥσπερ τράγου τὴν ῥῖνα, σὺ δ' Ἀρίστυλλος ὑπο-
χάσκων ἑρεῖς, ἕπεσθε μητρὶ χοίροι.

Epode.

Κα. ἀλλ' εἶα νῦν τῶν σκωμμάτων — – – ⏑ – – – ⏑ –
ἀπαλλαγέντες ἤδη — ⏑ – ⏑ – ⏑ – – 4^{C}
317 ὑμεῖς ἐπ' ἄλλ' εἶδος τρέπεσθ', — – – ⏑ – – – ⏑ –
ἐγὼ δ' ἰὼν ἤδη λάθρᾳ — ⏑ – ⏑ – – – ⏑ –
βουλήσομαι τοῦ δεσπότου 5 – – ⏑ – – – ⏑ –
λαβών τιν' ἄρτον καὶ κρέας • — ⏑ – ⏑ – – – ⏑ – 8
321 μασώμενος τὸ λοιπὸν οὖ- — ⏑ – ⏑ – ⏑ – ⏑ – ˉ
τῳ τῷ κόπῳ ξυνεῖναι. — – – ⏑ – ⏑ – – 4^{C}

300 *καταδαρθόντα* Porson : *καταδαρθέντα*

The five strophes constitute an epodic pentad, AABBC (716). A: a stichic period composed of five tetrameters, of which the fourth is acatalectic. See 778. B = aabc, 4 4 6 7, epodic tetrad: two tetrameters and a hexameter, with a heptameter as epode. See 743. C probably = ab'a (776), 4 8 4, mesodic triad: two tetrameters, with an octameter as mesode. See 739.

89. *Ran.* 384–8 = 389–93 (Parode).

Strophe.

Ἡμ. *α'* Δήμητερ ἁγνῶν ὀργίων — – ⏑ – ⏑̸ – ⏑ – ˉ
385 ἄνασσα συμπαραστάτει — ⏑ – ⏑ – ⏑ – ⏑ –

καὶ σῴζε τὸν σαυτῆς χορὸν — — ∪ — — — ∪ —
καί μ' ἀσφαλῶς πανήμερον — — ∪ — ∪ — ∪ —
388 παῖσαί τε καὶ χορεῦσαι. 5 — — ∪ — ∪ — — 10[C]

Antistrophe.

Ἡμ. β′ καὶ πολλὰ μὲν γέλοιά μ' εἰ-
390 πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἑόρτης ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.

Monostrophic dyad. D (704) is an indivisible hypermeter composed of a single decameter. See 773.

90. *Ach.* 263–279 (Scene I.).

Monody of Dicaeopolis (593).

Δι. Φαλῆς ἑταῖρε Βακχίου ∪ — ∪ — ∪ — ∪ —
ξύγκωμε νυκτοπεριπλάνη- — — ∪ — ∪ ⏑ ∪ —
265 τε μοιχὲ παιδεραστά, ∪ — ∪ — ∪ — ∪ 6[CV]
ἕκτῳ σ' ἔτει προσεῖπον ἐς — — ∪ — ∪ — ∪ —
τὸν δῆμον ἐλθὼν ἄσμενος, 5 — — ∪ — — — ∪ —
σπονδὰς ποιησάμενος ἐμαυ- — — ∪ — ∪ ⏑ ∪ —
τῷ πραγμάτων τε καὶ μαχῶν — — ∪ — ∪ — ∪ —
270 καὶ Λαμάχων ἀπαλλαγείς. — — ∪ — ∪ — ∪ —
πολλῷ γάρ ἐσθ' ἥδιον ὦ — — ∪ — — — ∪ —
Φαλῆς Φαλῆς κλέπτουσαν εὖ- 10 ∪ — ∪ — — — ∪ —
ρόνθ' ὡρικὴν ὑληφόρον — — ∪ — ∪ — ∪ —
273 τὴν Στρυμοδώρου Θρᾷτταν ἐκ — — ∪ — — — ∪ —
τοῦ Φελλέως μέσην λαβόντ' — — ∪ — ∪ — ∪ —
ἄραντα καταβαλόντα κατα- ∪ — ∪ ⏑ ∪ — ∪ ⏑
γιγαρτίσ' ὦ Φαλῆς Φαλῆς. 15 ∪ — ∪ — ∪ — ∪ —
277 ἐὰν μεθ' ἡμῶν ξυμπίῃς, ∪ — ∪ — — — ∪ —
ἐκ κραιπάλης ἕωθεν εἰ- — — ∪ — ∪ — ∪ —
ρήνης ῥοφήσει τρύβλιον, — — ∪ — — — ∪ ∪ 30[V]
279 ἡ δ' ἀσπὶς ἐν τῷ φεψάλῳ κρεμήσεται.
— — ∪ — — — ∪ — ∪ — 3

Non-antistrophic. A = abc, 6 30 3, pericopic triad: hexameter, hypermeter of thirty metres, trimeter. See 771.

See the metrical scholia on 263, 274. Heliodorus combined 263–79 and 280–3 into a pericope, AB, but the latter is the beginning of the second parode. See 234. In his edition 271–3 (πολλῷ . . . Φελλέως) were arranged as three trimeters, 277–8 (ἐὰν . . . τρύβλιον) as two, and 276 (Φαλῆς Φαλῆς) as a monometer.

91. *Eq.* 756–60 = 836–40 (Debate II.).

Strophe.

Ἡμ. α′ νῦν δή σε πάντα δεῖ κάλων — — ∪ – ▽ – ∪ –
ἐξιέναι σεαυτοῦ ⏑ – ∪ – ∪ – ⏑ 4^{cv}
757 καὶ λῆμα θούριον φορεῖν — — ∪ – ▽ – ∪ –
καὶ λόγους ἀφύκτους 72 · – ∪ – ∪ – – 4^{c}
758 ὅτοισι τόνδ' ὑπερβαλεῖ· 5 ∪ – ∪ – ▽ – ∪ –
ποικίλος γὰρ ἀνὴρ · – ∪ – ∪ – – 4^{c}
759 κἀκ τῶν ἀμηχάνων πόρους — — ∪ – ▽ – ∪ –
εὐμήχανος πορίζειν. — — ∪ – ∪ – ⏑ 4^{cv}
760 πρὸς ταῦθ' ὅπως ἔξει πολὺς — — ∪ – ⏑ – ∪ –
καὶ λαμπρὸς ἐς τὸν ἄνδρα. 10 — — ∪ – ∪ – ▽ 4^{cv}

Antistrophe.

Ἡμ. β′ ὦ πᾶσιν ἀνθρώποις φανεὶς μέγιστον ὠφέλημα,
837 ζηλῶ σε τῆς εὐγλωττίας· εἰ γὰρ ὧδ' ἐποίσεις,
μέγιστος Ἑλλήνων ἔσει καὶ μόνος καθέξεις
τἀν τῇ πόλει τῶν ξυμμάχων τ' ἄρξεις ἔχων τρίαιναν,
840 ᾗ πολλὰ χρήματ' ἐργάσει σείων τε καὶ ταράττων.

758 ἀνὴρ Dawes : ἀνήρ 759 εὐμήχανος πορίζειν Bentley : εὐμηχάνους πορίζων

Monostrophic dyad. A = abbaa, 4 4 4 4 4, epodic pentad: a palinodic tetrad composed of a tetrameter, two protracted tetrameters, and a second tetrameter, with a third tetrameter as epode that repeats the melody of the first and fourth periods. See **757**.

See the metrical scholium on 756.

92. *Nub.* 1206–13 (Episode II.).

Monody of Strepsiades (**593**).

Στ. "ὦ μάκαρ Στρεψίαδες 38, 72 – ∪ – · – ∪ ⏑
1207 αὐτός τ' ἔφυς ὡς σοφὸς – – ∪ – · – ∪ –
χοῖον τὸν υἱὸν τρέφεις" – – ∪ – · – ∪ –
φήσουσι δή μ' οἱ φίλοι χοἱ δημόται
– – ∪ – · – ∪ – – – ∪ –
1210 ζηλοῦντες ἡνίκ' ἂν σὺ νι- 5 – – ∪ – ∪ – ∪ –
κᾷς λέγων τὰς δίκας. · – ∪ – · – ∪ –
ἀλλ' εἰσάγων σε βούλομαι – – ∪ – ∪ – ∪ –
πρῶτον ἑστιᾶσαι. · – ∪ – ∪ – – 17^{c}

1206 ὦ μάκαρ Ed. : μάκαρ ὦ

Non-antistrophic. A is an indivisible hypermeter of seventeen metres. See **773**.

93. *Av.* 851–8 = 895–902 (Syzygy I.).

Strophe.

Ἡμ. α′ ὁμορροθῶ, συνθέλω, ⏑ – ⏑ – · – ⏑ –
852 συμπαραινέσας ἔχω · – ⏑ – ⏑ – ⏑ –
προσόδια μεγάλα σεμνὰ προσι- ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –
έναι θεοῖσιν, ἅμα δὲ προσέ- ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ –
τι χάριτος ἕνεκα προβάτιόν τι θύειν.
5 ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏓ 11^{cv}
857 ἴτω ἴτω ἴτω δὲ Πυ- ⏑ – ⏑ – ⏑ – ⏑ –
θιὰς βοὰ θεῷ, συνᾳ- 69, 73 ⏑ – ⏑ – ⏑ – ⏑ –
δέτω δὲ Χαῖρις ᾠδάν. ⏑ – ⏑ – ⏑ – ⏓ 6^{cv}

Antistrophe.

Ἡμ. β′ εἶτ' αὖθις αὖ τἄρα σοι
896 δεῖ με δεύτερον μέλος
χέρνιβι θεοσεβὲς ὅσιον ἐπι-
βοᾶν, καλεῖν δὲ μάκαρας—ἕνα
τινὰ μόνον, εἴπερ ἱκανὸν ἕξετ' ὄψον.
901 τὰ γὰρ παρόντα θύματ' οὐ-
δὲν ἄλλο πλὴν γένειόν τ'
ἐστὶ καὶ κέρατα.

856 *προβάτιον* Bentley: *πρόβατον* 857 *ἴτω ἴτω ἴτω*: all MSS. except U *θεῷ* Bentley: *τῷ θεῷ*

Monostrophic dyad. A = ab, 11 6, pericopic dyad: hendecameter, hexameter. See 770.

The metrical form of the lyric is 'tragic,' marked by preponderance of the rational metre. The scholiast on 851 says Σοφοκλέους ἐκ Πηλέως, and again on 857 καὶ τοῦτο ἐκ Πηλέως. Cf. *Ach.* 1190 ff. (599) and *Aves* 406 ff. (290).

94. *Lys.* 256–65 = 271–80 (Parode).

Strophe.

Χο. Γερ. ἦ πόλλ' ἄελπτ' ἐστὶν ἐν 69 – – ⏑ – ⏑ – ⏑ –
257 τῷ μακρῷ βίῳ φεῦ, · – ⏑ – ⏑ – – 4^{c}
ἐπεὶ τίς ἄν ποτ' ἤλπισ' ὦ ⏑ – ⏑ ⏓ ⏑ – ⏑ –
Στρυμόδωρ' ἀκοῦσαι · – ⏑ – ⏑ – ⏓ 4^{cv}
260 γυναῖκας ἃς ἐβόσκομεν 5 ⏑ – ⏑ – ⏑ – ⏑ –
κατ' οἶκον ἐμφανὲς κακὸν ⏑ – ⏑ – ⏑ – ⏑ –
κατὰ μὲν ἅγιον ἔχειν βρέτας, ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
κατὰ δ' ἀκρόπολιν ἐμὰν λαβεῖν ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
μοχλοῖς δὲ καὶ κλῄθροι- 69, 94 f. ⏑ – ⏑ – ⏒ ⏓ ⏒ –
265 σιν τὰ προπύλαια πακτοῦν; 10 ⏓ ⏑ ⏑ – ⏑ – – 12^{cv}

Antistrophe.

Χο. Γερ. οὐ γὰρ μὰ τὴν Δήμητρ' ἐμοῦ
ζῶντος ἐγχανοῦνταί·
ἐπεὶ οὐδὲ Κλεομένης, ὃς αὐ-
τὴν κατέσχε πρῶτος,
ἀπῆλθεν ἀψάλακτος, ἀλλ'
ὅμως Λακωνικὸν πνέων
†ᾧχετο θώπλα παραδοὺς ἐμοί,†
†σμικρὸν ἔχων πάνυ τριβώνιον,†
πινῶν ῥυπῶν ἀπαράτιλ-
τος, ἐξ ἐτῶν ἄλουτος.

264 μοχλοῖς Brunck: μοχλοῖσιν 277 ᾧχετο θώπλα is the reading of Γ. The article is necessary, and the reading in R, ᾧχετ' ὅπλα (ᾧχετ', not ᾧχεθ') implies it. The first metre in 277 thus becomes $-\cup\cup-\cup\cup$, by resolution of the theses of the simple feet in the logaoedic metre $----$; but Aristophanes avoids the latter (376 ii.), and $-\cup\cup-\cup\cup$, although it occurs once elsewhere (563), is dubious. Bothe proposes θώπλ' ᾧχετο. In the next colon (278), which has the same metrical form, Meineke proposes σμικρὸν πάνυ τριβώνιον ἔχων.

Monostrophic dyad. A (704) = aab, 4 4 12, epodic triad: two tetrameters with a dodecameter as epode. See 737.

The lyric is 'tragic,' that is, it has tragic form with comic intention. Only six of its metres are irrational as against twenty-two that are rational, whereas irrational metres outnumber rational on the average in the melic iambic verse of Aristophanes (186). The form admirably expresses the sentiment,—indignant but unavailing complaint of querulous old men in the strophe, and exultant but buffoon reminiscence of past glory in the antistrophe. Here, as in *Av.* 851 ff., metre is made the means of special comic effect.

Non-Melic Iambic Verse

The Spoken Trimeter in Aristophanes[1]

95. Pure trimeters, which consist solely of iambs, are comparatively rare. Of 8835 non-melic trimeters in the eleven extant plays of Aristophanes only 128 are pure, 1 in 69.[2] Eleven occur in the *Acharnians*: 34, 150, 454, 472, 474, 500, 513, 514, 588, 799, 1189. The *Nubes* has relatively the most,

[1] The numerical statements and tables in this section are the product of an independent investigation and frequently are not in agreement with those in Rumpel's *Trimeter des Aristophanes*, but since the results of his investigation have often been quoted by editors, I have thought it best to follow, in the main, the order and method of his presentation of the facts, in order to facilitate comparison. For melic trimeters see 126 ff.

[2] In Aeschylus 1 in 14; in Sophocles 1 in 17; in Euripides 1 in 22·5. See Rumpel's *Trimeter*, 601.

18 in 758, 1 in 42; the *Equites* the fewest, 6 in 688, 1 in 114·7.

96. Irrational and trisyllabic feet, in place of the normal iamb, are very common, and verses are not rare in which no foot has iambic form except the last. Cf. *Av.* 119, 192, 439, 672, 818, 819, etc. There are 187 of these non-iambic trimeters, 1 in 47·2.[1] The *Acharnians* has relatively the most, 22 in 811 trimeters, 1 in 36·9, the *Nubes* the fewest, 11 in 758, 1 in 68·9.

97. Irrational metres preponderate. Of the 8835 trimeters in Aristophanes, 2299 (1583 with at least one trisyllabic foot somewhere in the verse and 716 that consist solely of dissyllabic feet) have one long arsis, 1 in 3·84; 3857 (2586 + 1271) have two, 1 in 2·29; 2199 (1328 + 871) have three, 1 in 4·02. The number of irrational metres is 16,610, over 62 per cent of the total number of metres. The number of trimeters in which one or more metres are irrational is 8355. The 16,610 irrational feet are distributed as follows:

	i.[2]	%	iii.	%	v.	%
'Spondaic' feet . .	4804	54·4	5174	58·6	5162	58·4
'Dactylic' feet . .	459	5·2	849	9·6	162	1·8
Total irrational feet .	5263	59·6	6023	68·2	5324	60·2

98. Resolved feet, tribrach and 'dactyl,' occur on the average in nearly every other trimeter, 1 in 2·14.[3]

99. The distribution of the various forms of the foot that are found in the trimeters of Aristophanes is as follows:

	i.	ii.	iii.	iv.	v.	vi.
Iambs . .	2205[4]	6667	2243	6865	3090	8833
Tribrachs . .	208	960	308	1107	71	0
'Spondees' . .	4804	...	5174	...	5162	0
'Dactyls' . .	459	...	849	...	162	0
Anapaests . .	1158	1208	261	863	350	2[5]
	8834[4]	8835	8835	8835	8835	8835

100. By resolution of the theses of iambs in the trimeter,

[1] Such trimeters do not occur in Aeschylus or Sophocles, and only rarely in the later plays of Euripides. See Rumpel's *Trimeter*, 602.

[2] Feet are indicated by the lower case numerals: i., ii., iii., iv., v., vi.

[3] In Aeschylus 1 in 13; in Sophocles 1 in 16; in Euripides 1 in 4·65. See Rumpel's *Trimeter*, 603.

[4] The first metre in *Pax* 663 is a choriambic iambic dipody (71).

[5] See 113, note.

the tribrach may occur in any of the first five feet. The following table exhibits the usage of Aristophanes:

Play.	Trim.	⏑⏑⏑	i.	ii.	iii.	iv.	v.	Total.
Nub.	758	207	14+ 7	36+ 51	0+ 11	22+ 63	1+ 2	73+ 134
Ec.	895	250	11+ 9	39+ 54	3+ 23	27+ 79	2+ 3	82+ 168
Pl.	1004	285	7+ 6	41+ 67	1+ 44	30+ 81	1+ 7	80+ 205
Th.	757	216	12+ 8	23+ 46	1+ 23	21+ 76	2+ 4	59+ 157
Ran.	839	244	9+ 3	23+ 49	2+ 26	39+ 92	0+ 1	73+ 171
Lys.	711	212	8+ 5	41+ 39	4+ 21	23+ 67	3+ 1	79+ 133
Pax	695	208	10+11	23+ 46	5+ 27	23+ 57	1+ 5	62+ 146
Eq.	688	211	10+ 4	27+ 46	2+ 21	26+ 62	0+13	65+ 146
Ach.	811	249	11+ 6	57+ 53	2+ 29	24+ 60	5+ 2	99+ 150
Vesp.	752	241	8+15	31+ 53	6+ 24	25+ 71	4+ 4	74+ 167
Av.	925	331	17+17	43+ 72	6+ 27	44+ 95	1+ 9	111+ 220
			117+91	384+576	32+276	304+803	20+51	857+1797
	8835	2654	208	960	308	1107	71	2654

In explanation of the table observe that the *Nubes* contains 207 tribrachs, the smallest number relatively to the number of trimeters in the play, 758. Of these, 21 occur in the first foot (14 contained in a single word, 7 in two or three words or parts of words), 87 in the second, 11 in the third, 85 in the fourth, and 3 in the fifth. The total number of tribrachs is 2654, on the average 1 in 3·33 trimeters. Of these 857 are contained in a single word, 1797 in two or three words or parts of words. The greatest number is found in the fourth foot, the smallest in the fifth.

101. Tribrachs contained in one word (**102**) number 857, 32·3 per cent of the total number of tribrachs. In 229 of these the word is a trisyllable. These occur, 50 in the first foot, 69 in the second, 8 in the third, 97 in the fourth, and 5 in the fifth. Cf. *Ach.* 135, 168, *Eq.* 134, *Ach.* 164, 1097. Six hundred and twenty-eight of the tribrachs contained in a single word are formed of words of four or more syllables, which therefore overlap neighbouring feet. Always of course in the first foot and generally in the second and third, the extra syllable or syllables carry over into the following foot. Cf. *Ach.* 181, *Eq.* 2, *Vesp.* 1218. In the fourth and fifth feet the initial syllable or syllables of the word usually overlap the preceding foot. Cf. *Nub.* 98, *Ec.* 410. The word containing the tribrach rarely overlaps both the preceding and the following foot, and only in the second, third, or fourth foot. Cf. *Ach.* 618, 1072, *Ec.* 824. Aristophanes uses the tribrach contained in one word sparingly in iii. This is due to his desire to

maintain penthemimeral caesura (**130**). He allows it in iii. in case of a tribrach that overlaps forward oftener than elsewhere in iii., because this commonly produces hephthemimeral caesura. Cf. *Vesp.* 1218, 1306, 1383, 1385, 1512. The trisyllabic tribrach in iii. tends to produce medial caesura (**137**), which, as the poets of the Old Comedy felt, was rhythmically objectionable. Cf. *Ach.* 733, *Eq.* 134, 670. Aristophanes eschews the tribrach contained in one word in v., in order to avoid four short syllables at the end of the verse followed by a variable syllable. Cf. *Ach.* 175 (proper name), 473, 748 (proper name), 812, 1097.

102. These facts are summarized in the following table:

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables . . .	50	69	8	97	5	229
Overlap forward . . .	67	190	19	79	5	360
Overlap back . . .	...	104	3	110	10	227
Overlap both ways . .	...	21	2	18	0	41
Total in one word .	117	384	32	304	20	857

103. Tribrachs composed of two or three words or parts of words number 1797. The following table shows the distribution of tribrachs thus composed:

	i.	ii.	iii.	iv.	v.	Total.
In three words ⏑|⏑|⏑ . .	15	81	55	98	4	253
In two, divided ⏑|⏑ ⏑ . .	56	462	219	676	46	1459
In two, divided ⏑ ⏑|⏑ . .	20	33	2	29	1	85
Total divided tribrachs .	91	576	276	803	51	1797

104. The parts of a divided tribrach may be connected with one another within the tribrach by elision (cf. *Ach.* 202, 830, 835), and either the first or last part may be an enclitic (cf. *Ach.* 502, 959, *Eq.* 677, 730). When the tribrach consists of two words, or parts of words, the division generally occurs, as in tragedy, after the first syllable of the foot (⏑\|⏑ ⏑), but sometimes after the second (⏑ ⏑\|⏑). Tribrachs divided ⏑\|⏑ ⏑ or ⏑\|⏑\|⏑ begin, without restriction, with a monosyllable or with the final syllable of a word of two or more syllables, whether elided or unelided. Punctuation frequently follows this arsis. Cf. *Ach.* 2, 85, 187, 366, 609, 750, 775.

105. Eighty-five tribrachs are divided ⏑ ⏑|⏑,[1] in trimeters of which the text is generally accepted, and these may be classified as follows:

i. The first word is a compound dissyllable of which the second part is enclitic (13 instances). Cf. *ὅ τι λέγεις Av.* 1382, *ὅτι δὲ Av.* 181, *ἅπερ ἐκεῖ Vesp.* 767, *ὅτε περ Av.* 71, *ὅκα μὲν Ach.* 754.

ii. The first word is a dissyllable and the second a monosyllabic enclitic, which loses its accent and its identity as an independent word (13). Cf. *ἐμέ γε Av.* 1670, *ἔτι γε Ec.* 373, *πολύ γε Nub.* 1335, *ἐμέ τε Eq.* 1159, *βραχύ τι Th.* 938, *ὅσα με Eq.* 1336, *φέρε σε Lys.* 890.

iii. The second word is *γάρ* (4). Cf. *ἀπὸ γὰρ Nub.* 792, *ἐμὲ γὰρ Ec.* 714, *ἴσα γὰρ Av.* 1167.

iv. The first word is elided (7). Cf. *προσέτ' ἀπεψησάμην Ran.* 490, *ἄπιτ' ἀπὸ Eq.* 728, *πατέρ' ἐλαύνεις Nub.* 29, *τἀμπόρι' ἀνεῳγμένα Av.* 1523.

v. A preposition and its case constitute the tribrach (25). Cf. *διὰ χρόνου Pl.* 1055, *ἐπὶ νεότητος Vesp.* 1199, *κατὰ σὲ Ran.* 500, *παρὰ τὸν Th.* 489, *περὶ γυναικὸς Av.* 1639, *ὑπὲρ ἐμοῦ Nub.* 839, *ὑπὸ φιλορνιθίας Av.* 1300.

vi. The tribrach occurs in a fixed phrase (13). Cf. *ἀκούετε λεῴ Ach.* 1000, *αὐτίκα μάλ' Eq.* 746, *ταχὺ πάνυ Th.* 916, *τίνα τρόπον Av.* 180.

vii. Miscellaneous cases (10). Cf. *πόθεν ;—ἀπὸ Ach.* 1023, *ἄφες ἀπὸ Eq.* 1159, *Δία τὸν Nub.* 817, *τἄδικα λέγων Nub.* 884, *Δία παχύ Lys.* 24, *ἀσπίδα λαβεῖν Lys.* 52, *ἐμὸς ἀνὴρ Lys.* 102.

106. In most of these eighty-five cases the two words that form the tribrach are closely connected. Editors eliminate some of them by emendation. Cf. *Ach.* 1023, *Eq.* 728, *Nub.* 817, 884, *Av.* 181, 1575, 1639, *Lys.* 24, 102, *Ec.* 989, *Pl.* 838, Twenty of the 85 instances occur in the first foot, 33 in the second, 29 in the fourth, but only two in the third (*Ach.* 71, *Av.* 1588) and one in the fifth (*Ach.* 830). It is noteworthy that 53 occur in the first metre.

107. By resolution of the theses of irrational feet in a trimeter a 'dactyl' (resolved irrational iamb) may occur in the

[1] Besides Rumpel's *Trimeter*, 607, see Bachmann's *Zur Kritik der Komödien*, 248 ff.

first, third and fifth feet. The following table exhibits the usage of Aristophanes:

Play.	Trim.	–⏑⏑	i.	iii.	v.	Total.
Thes.	757	91	8+ 21	0+ 57	0+ 5	8+ 83
Ach.	811	107	6+ 25	3+ 62	0+ 11	9+ 98
Pax	695	100	5+ 26	4+ 51	0+ 14	9+ 91
Ec.	895	133	11+ 30	7+ 85	0+ 0	18+ 115
Lys.	711	112	5+ 34	2+ 62	0+ 9	7+ 105
Vesp.	752	129	3+ 27	14+ 73	3+ 9	20+ 109
Av.	925	170	19+ 46	10+ 69	1+ 25	30+ 140
Ran.	839	158	8+ 44	11+ 78	1+ 16	20+ 138
Pl.	1004	190	11+ 44	18+ 89	2+ 26	31+ 159
Nub.	758	145	13+ 41	9+ 70	0+ 12	22+ 123
Eq.	688	135	2+ 30	4+ 71	3+ 25	9+ 126
			91+368	82+767	10+152	183+1287
	8835	1470	459	849	162	1470

108. The total number of dactyls is 1470, on the average 1 in 6·01 trimeters. Of these 183 are contained in a single word, 1287 in two or three words or parts of words. The use of the dactyl in the fifth foot and of the dactyl contained in one word in the third foot is peculiar to comedy.[1]

109. Dactyls contained in one word (**110**) number 183. Thirty-three of the 91 found in the first foot consist of a trisyllabic word (cf. *Eq.* 1212, *Nub.* 685, 1486), but only eight of the 82 in the third foot, since the poet avoided medial caesura (cf. *Eq.* 475, *Vesp.* 765). The most of the remainder of the 82 in the third foot are composed of words that begin with the third foot and overlap the first syllable of the fourth foot, so that the trimeter has hephthemimeral caesura. Cf. *Nub.* 38, 497, 738. Seven overlap both the second and fourth feet. Cf. *Ran.* 60, 473, 489. Only one of the 82 overlaps the second alone, *Ec.* 460. There is also only one similar instance (in a proper name) in the fifth foot, *Vesp.* 1250. Dactyls that overlap forward are generally contained in a tetrasyllabic word of which the accent is on the first syllable of the thesis. Cf. *Ach.* 14, 46, 51, 402, 512.

110. These facts are summarized in the following table:

[1] The sole instance of a dactyl in the fifth foot in tragedy is found in Eur. *Iph. Aul.* 1623, and is doubtful. Dactyls contained in one word occur in the third foot once in Aeschylus, twice in Sophocles, and eight times in Euripides. See Rumpel's *Trimeter*, 608.

	i.	iii.	v.	Total.
Trisyllables	33	8	3	44
Overlap forward	58	66	4	128
Overlap back	...	1	1	2
Overlap both ways	...	7	2	9
Total in one word . . .	91	82	10	183

111. Dactyls composed of two or three words or parts of words (**112**) number 1287. These are much more common than those composed of a single word, especially in the fifth and third feet. The parts of a divided dactyl may be connected with one another within the dactyl by elision (cf. *Ach.* 90, 422, 615, 757), and either the first or last part may be an enclitic (cf. *Ach.* 914, 1118, *Nub.* 116, 223). Dactyls divided $-|\smile\smile$ or $-|\smile|\smile$ begin, without restriction, with a monosyllable or with the final syllable of a word of two or more syllables. Arsis and thesis are frequently separated by strong punctuation. Aristophanes evidently inclines to these dactyls in the third foot since they preserve penthemimeral caesura. Cf. *Ach.* 89, 1007, *Nub.* 207, 223, 732, 1139, 1174, 1263. The dactyl in the fifth foot is generally so composed that the trimeter ends in a tetrasyllabic word ($\smile\smile\smile\asymp$), which is often, with comic effect, a proper name. Cf. *Av.* 27, *Ach.* 254, *Eq.* 154. There are 93 instances of this. Aristophanes deviates from tragic usage in allowing a dactyl composed of two words to be divided after the first short syllable ($-\smile|\smile$). There are 53 authentic instances, 48 in the first foot and 5 in the third. Cf. for the first foot *Nub.* 72, 1219, *Ec.* 351, 436. The five instances in the third foot, in fact but two, all occur in late comedies, *Ran.* 1436, where the dactyl in *ἥντιν' ἔχετον* is really composed of three words, *Ec.* 532, *Pl.* 171 = 174 = 176. The vulgate text of *Av.* 182 is now generally emended. This dactyl ($-\smile|\smile$) is always followed by an iamb, never by a tribrach or anapaest.

112. The following table shows the distribution of dactyls composed of two or three words or parts of words:

	i.	iii.	v.	Total.
In three words $-|\smile|\smile$ . . .	56	156	18	230
In two, divided $-|\smile\smile$ . . .	264	606	134	1004
In two, divided $-\smile|\smile$ . . .	48	5	0	53
Total divided dactyls . .	368	767	152	1287

113. The anapaest occurs in comedy without restriction in the first five places of the spoken trimeter,[1] but, as we have seen (**70**), it is virtually excluded from melic iambic verse. In the spoken trimeter, which approached as closely as possible to the speech of the man in the street, it is simply a reversion to the earlier, less settled form of poetic expression that was marked by extreme variability of the arsis of the simple foot. See **389, 603.**

114. The following table exhibits the usage of Aristophanes:

Play.	Trim.	⏑⏑–	i.	ii.	iii.	iv.	v.	Total.
Th.	757	286	46+ 49	71+ 13	8+ 4	56+ 25	12+ 2	193+ 93
Lys.	711	276	35+ 52	71+ 19	12+ 2	39+ 18	22+ 6	179+ 97
Ran.	839	349	49+ 73	75+ 42	11+10	51+ 18	15+ 5	201+ 148
Ec.	895	384	42+ 58	109+ 31	10+10	83+ 18	19+ 4	263+ 121
Vesp.	752	324	44+ 64	86+ 21	18+ 3	59+ 9	17+ 3	224+ 100
Ach.	811	352	56+ 44	78+ 20	28+ 8	68+ 15	28+ 7	258+ 94
Pax	695	302	24+ 56	66+ 19	20+ 6	59+ 11	31+10	200+ 102
Av.	925	407	62+ 70	94+ 38	13+10	60+ 13	30+17	259+ 148
Pl.	1004	446	62+ 71	91+ 34	22+ 9	82+ 14	44+17	301+ 145
Nub.	758	360	34+ 61	98+ 28	16+ 7	71+ 16	17+12	236+ 124
Eq.	688	354	41+ 65	89+ 15	22+12	69+ 9	27+ 5	248+ 106
			495+663	928+280	180+81	697+166	262+88	2562+1278
	8835	3840	1158	1208	261	863	350	3840

115. The anapaest is a conspicuous feature of the comic non-melic trimeter, which might with fitness be called the 'anapaestic trimeter,' and anapaests (3840) are nearly as common as tribrachs and dactyls taken together (4124). One anapaest occurs on the average in 2·30 trimeters. So natural is the use of this form of foot that in 352 instances, 90 in the first foot, 96 in the second, 20 in the third, 121 in the fourth, and 25 in the fifth, anapaestic scansion is secured by position, the original form being a tribrach, as *πρόφασιν* in *Eq.* 466, *πρόφασιν μὲν Ἀργείους φίλους ἡμῖν ποιεῖ.* Cf. *Eq.* 53, *Nub.* 62, *Vesp.* 196, *Pax* 19, *Av.* 5, *Ec.* 766, 1110.

116. Anapaests contained in one word (**117**) number 2562. In 919 of these, about one-third, the word is a trisyllable. This form of the anapaest preponderates in the first foot, 279 in 495, and is very common in the fourth, 270 in 698. Cf. *Ach.* 26, 31, 113, 134, *Ran.* 85, 91, 137, 156. Of the remaining 1643 anapaests contained in one word, 1027 begin a word which overlaps the following foot (cf. *Ach.* 160, *Av.* 439, *Lys.* 146, *Pl.* 846), 465 end a word which overlaps the preceding foot (cf. *Th.*

[1] It occurs also as a vagary twice in the sixth foot, *Ran.* 1203 and 1231. Here the anapaest points the metrical jest. Cf. 1197 ff.

65, 162, 214, 237), 151 are contained in words which overlap both the following and the preceding foot (cf. *Av.* 125, 201, 1249, 1301). Aristophanes uses the anapaest contained in one word sparingly in iii., as he does the tribrach (**101**) and the dactyl (**109**). This is due to the same desire to maintain penthemimeral caesura. He allows it in iii. in case of an anapaest overlapping forward oftener than in other cases, because this commonly produces hephthemimeral caesura. Cf. *Ach.* 518, 536, 624, 765. The trisyllabic tribrach in iii. tends to produce medial caesura, which was rhythmically objectionable. Cf. *Ach.* 499, 526, 535, 922.

117. These facts are summarized in the following table:

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables . . .	279	276	46	270	48	919
Overlap forward . .	216	419	91	156	145	1027
Overlap back . .	...	164	27	230	44	465
Overlap both ways. .	...	69	16	42	24	151
Total in one word .	495	928	180	698	261	2562

118. Anapaests composed of two or three words or parts of words (**119**) number 1278. The ratio of these anapaests to those contained in one word is about 1:2. This ratio is reversed in tribrachs (**102, 103**) and notably in dactyls (**110, 112**). The parts of a divided anapaest may be connected with one another within the anapaest by elision. Cf. *Ach.* 4, 88, 165, 922, *Eq.* 626. In 799 of these divided anapaests, of which 447 are in the first foot, the division falls after the second short syllable (⏑ ⏑|–); in the remainder it is ⏑|⏑ – (297) or ⏑|⏑|– (182).[1]

119. The facts are summarized in the following table:

	i.	ii.	iii.	iv.	v.	Total.
In three words ⏑|⏑|– . .	114	31	7	23	7	182
In two, divided ⏑ ⏑|– . .	447	162	50	84	56	799
In two, divided ⏑|⏑ – . .	102	87	24	59	25	297
Total divided anapaests .	663	280	81	166	88	1278

120. Anapaests divided ⏑ ⏑|– may be classified as follows:

i. The dissyllabic prepositions *ἀπό, διά, ἐπί, κατά, μετά, παρά, περί, ὑπό,* may begin an anapaest in any of the first five feet. Cf. *Ach.* 8, 39, 72, 141, 164, 195, 262, 866.

[1] See in particular Hermann's *Epitome*, viii. ff.; Bernhardi, *De incisionibus*, 245 ff.

ii. The word Δία in oaths may begin an anapaest in the second and fourth feet, rarely in the third and fifth. Cf. *Nub.* 1239, *Ran.* 41, 164, 285, 288, 738, 863, 1433.

iii. Any other word that consists of two short syllables may begin an anapaest in any of the first five feet, if a pause in sense precedes. Such words are ὅτε, ὅτι, ἵνα (*Ach.* 516, 535, *Eq.* 14); φέρε, λαβέ, ἔχε, ἄγε, ἴθι (*Ach.* 584, 831, *Av.* 809, 935, *Ran.* 519); and dissyllabic forms of τίς (*Eq.* 728, *Pax* 104). Less common are ὅσα, ὅθεν, ὅπερ, πόθεν, ὅταν; ἅμα, ἀτάρ, ἔτι, πάλιν, πάνυ, πολύ, ταχύ, τότε. Some exceptions to the restriction of a pause in sense occur. Cf. *Av.* 54, 134, *Th.* 922, *Ran.* 158, and (dissyllabic enclitics) *Vesp.* 947, *Ran.* 170 (τινες ἐκ). In the first foot, arsis may be separated from thesis by punctuation. Cf. *Vesp.* 816, *Pax* 926, 930, *Av.* 22. In other feet this licence is exceptional. Cf. *Nub.* 664 (φέρε; πῶς), *Lys.* 731, *Th.* 219, *Ran.* 483.

iv. The dissyllabic arsis of the anapaest may consist of the last two syllables of an *unelided* word of three or more syllables, but examples of this anapaest are relatively rare.[1] It appears chiefly in the second and fourth feet. Cf. in the second foot *Av.* 1022, 1228, 1363, *Lys.* 124, 746, *Ec.* 1027, *Pl.* 476; in the fourth *Ach.* 107, 1078, *Th.* 637, *Ran.* 754. The caesura of the verse (**130 ff.**) is generally so disposed that the parts of the anapaest are not separated, but in two cases in the fourth foot (*Pax* 233, *Av.* 1226) the arsis and thesis are separated by a pause. This anapaest rarely occurs in the third and fifth feet. Cf. *Nub.* 73, *Pax* 1195 (in both the vulgate has been corrected), *Pl.* 942.

121. Anapaests divided ⏑|⏑ – or ⏑|⏑|– may be classified as follows:

i. The monosyllabic forms of the article ὁ, τόν, τό, τά and short monosyllabic prepositions may begin the anapaest. Cf. *Ach.* 481, 498, *Eq.* 84, 120, 646, *Nub.* 1188.

ii. The interrogatives τίς, τί, the forms ὅς, ὅν, ὅ, ἅ, of the relative, also μέ and σέ when accented, σύ, and μά in the formula μὰ Δί', may begin the anapaest, if a pause in sense precedes. Cf. *Eq.* 1046, *Nub.* 22, *Vesp.* 142, 158, *Av.* 90,

[1] This polysyllabic word always has dactylic close (–⏑⏑), and Hermann condemned the anapaest thus formed (*Epitome*, § 154). Bentley and Elmsley had previously banned many of the examples, and subsequent editors have 'emended' them freely.

982, 1021, 1685, *Ran.* 47, 171, *Ec.* 440, 550. Some exceptions to the restriction of a pause in sense occur. Cf. *Vesp.* 815, *Pax* 930, *Av.* 20, 847, *Lys.* 131, *Ran.* 749. The formula *μὰ Δί* is a notable exception (cf. *Ach.* 88, 461, 966, *Nub.* 694), and it may be separated by a strong pause from the final syllable of the anapaest (cf. *Pax* 930, *Ec.* 551). The two short syllables of the arsis, whether the form be ⏑|⏑ – or ⏑|⏑|–, may not be separated by punctuation. The sole exception is found in the first foot of *Ach.* 750. The second word in the anapaest, whether monosyllabic or dissyllabic, may not be an enclitic. The only exceptions have the form ⏑|⏑|– and they are rare. The combination *τί ποτ'* (*τί ποθ'*) occurs six times, as in *Eq.* 97, *Nub.* 187; *ὅ τι* occurs twice, *Ec.* 998, *Pl.* 349; and finally *δέ τυ*, in dialect, in *Eq.* 1225.

iii. The first syllable of the arsis of the anapaest may be the final syllable of an *unelided* word of two or more syllables.[1] Examples of this anapaest in iii. and v. are rare (cf. *Eq.* 26, 121, *Nub.* 1192, *Av.* 90, 93, *Lys.* 927), but its occurrence in ii. and iv. cannot be said to be infrequent, if we take into account how small relatively the total number of anapaests divided after the first short syllable is in these positions, 118 in ii. and 82 in iv., including those now under discussion. When this anapaest occurs in the second foot, the trimeter generally has penthemimeral caesura as the primary pause within the verse (*Ach.* 6, *Nub.* 684, *Pax* 48, *Av.* 79, 843, *Lys.* 44, *Th.* 946, 1184, *Ran.* 847, 1393), sometimes hepthemimeral (*Av.* 114, 144, 1024, *Th.* 1198), twice (*Nub.* 1221, *Vesp.* 25) octahemimeral (**137**), and the parts of the anapaest are not separated. Only two exceptions occur (*Ach.* 178, *Ran.* 1462), on which see **138, note.** When, on the other hand, this anapaest occurs in the fourth foot, its dissyllabic arsis is generally divided by hephthemimeral caesura (*Ach.* 912, *Eq.* 208, *Nub.* 62, 214, *Vesp.* 1369, *Pax* 187, 415, *Av.* 40, 1495, *Ran.* 1220, 1307, *Ec.* 146, 167, 428). Less often the trimeter has penthemimeral caesura (*Av.*

[1] The anapaests in this subdivision and the following subdivision have been vigorously discussed and many of them have been 'emended' out of existence. See Bernhardi, *De incisionibus*, 246 ff. and 262 ff.; Elmsley on *Ach.* 178 (*Auctarium*); Enger, *Lysistrata*, xviii. ff. Most of the verses that have been brought under discussion are here cited. Some of them are objectionable on other accounts than the suspected anapaest, the true reading of some others is now furnished by the manuscripts, but wholesale correction, merely because the rhythm is supposed to be objectionable, is not to be countenanced.

441, 1614, *Lys.* 768, *Ran.* 652, 658), once (*Lys.* 838) triemimeral (**138**), and once (*Nub.* 70) octahemimeral (**137**).

iv. In the same category with the preceding belong anapaests of which the first syllable is a monosyllabic enclitic or δέ, ἄν or γάρ,[1] since these monosyllables adhere closely to the preceding word. Cf. in the second foot *Nub.* 876, *Av.* 847, *Ran.* 107, 1281, each with penthemimeral caesura. In *Pl.* 1173 the pause is hephthemimeral, in *Pl.* 664 medial (**137**), in *Th.* 469 tetremimeral (**137**). When this anapaest occurs in the fourth foot the caesura is generally penthemimeral (*Av.* 78, *Th.* 173, *Ran.* 77, *Ec.* 998), once hephthemimeral, with division of the arsis (*Lys.* 760). This anapaest does not occur in the third foot and rarely in the fifth. Cf. *Av.* 23, *Ec.* 219.

122. It should be observed, finally, that the last remaining syllable or last remaining two syllables of *elided* polysyllabic words may freely begin an anapaest in the second or fourth foot, even with interior punctuation; less freely in the third and fifth. Cf. in the second foot, *Eq.* 11, *Nub.* 849, *Av.* 442, 1026, 1222, 1638, *Lys.* 45, *Ran.* 1407, *Pl.* 1191; in the fourth, *Ach.* 613, *Nub.* 66, 70, *Vesp.* 969, *Th.* 472, 926, *Ran.* 118, *Ec.* 1011; in the third, *Nub.* 3, 630, 749, *Pl.* 1085; in the fifth, *Pax* 31, *Av.* 956.

123. Relatively few tribrachs, dactyls and anapaests are composed in comedy wholly or in part of proper names. There occur 196 such tribrachs, 100 dactyls and 340 anapaests. Of these 8 tribrachs, 4 dactyls and 54 anapaests are each a trisyllabic word.

124. Combinations of two or three trisyllabic feet in a single trimeter frequently occur. Twelve hundred and sixty-nine of 2654 tribrachs, 723 of 1470 dactyls, 2025 of 3840 anapaests, are found each in a trimeter that contains at least one other trisyllabic foot. The combinations of trisyllabic feet in Aristophanes are set forth in the following table,[2] in which the columns designate in order: I. the feet that are combined; II. the total number of times the combination occurs; III. the most frequent arrangement in the combination, the feet of the trimeter in which it occurs being named in the order of I., and in parenthesis the

[1] μέν does not occur in this use in the trimeters of Aristophanes.

[2] Rumpel's statement of facts has been completed and corrected. See his *Trimeter*, 617 ff.

number of times it occurs; IV. an example; V. the arrangement next in order of frequency; VI. an example.

I.	II.	III.	IV.	V.	VI.
⏑ ⏑ ⏑, ⏑ ⏑ ⏑ :	142	2, 4 (86)	*Vesp.* 61	1, 4 (19)	*Eq.* 1161
– ⏑ ⏑, – ⏑ ⏑ :	59	1, 3 (41)	*Lys.* 235	3, 5 (11)	*Vesp.* 163
⏑ ⏑ –, ⏑ ⏑ – :	405	2, 4 (108)	*Ach.* 54	1, 2 (80)	*Ec.* 277
⏑ ⏑ –, ⏑ ⏑ ⏑ :	549	1, 4 (118)	*Th.* 483	2, 4 110)	*Ran.* 1466
⏑ ⏑ –, – ⏑ ⏑ :	245	2, 3 (90)	*Ach.* 625	1, 3 (61)	*Pax* 896
– ⏑ ⏑, ⏑ ⏑ ⏑ :	225	3, 2 (60)	*Vesp.* 12	1, 4 (57)	*Pax* 661
⏑ ⏑ –, ⏑ ⏑ –, ⏑ ⏑ – :	54	1, 2, 4 (24)	*Ach.* 833	2, 4, 5 (7)	*Ach.* 1087
⏑ ⏑ –, ⏑ ⏑ ⏑, ⏑ ⏑ ⏑ :	26	1, 2, 4 (16)	*Eq.* 627	1, 2, 3 (3)	*Ach.* 750[1]
⏑ ⏑ –, ⏑ ⏑ –, ⏑ ⏑ ⏑ :	46	1, 2, 4 (14)	*Av.* 55	1, 4, 2 (7)	*Ec.* 121
⏑ ⏑ –, – ⏑ ⏑, – ⏑ ⏑ :	7	5, 1, 3 (3)	*Av.* 1568	4, 1, 5 (1)	*Pax* 362[2]
⏑ ⏑ –, ⏑ ⏑ –, – ⏑ ⏑ :	32	1, 2, 3 (21)	*Eq.* 84	1, 5, 3 (3)	*Ach.* 250
– ⏑ ⏑, ⏑ ⏑ ⏑, ⏑ ⏑ ⏑ :	16	3, 2, 4 (5)	*Th.* 91	1, 2, 4 (4)	*Eq.* 125
– ⏑ ⏑, – ⏑ ⏑, ⏑ ⏑ ⏑ :	10	3, 5, 2 (3)	*Eq.* 1007	1, 3, 2 (2)	*Nub.* 256
⏑ ⏑ –, ⏑ ⏑ ⏑, – ⏑ ⏑ :	40	1, 2, 3 (10)	*Vesp.* 944	2, 4, 3 (5)	*Ach.* 158[3]

Three tribrachs occur in *Ach.* 1022, 1054, *Nub.* 638, 642, *Vesp.* 185, *Th.* 1191; three dactyls in *Nub.* 213; four anapaests in *Lys.* 864, *Pl.* 815; five in *Vesp.* 979. Combinations in the same verse of four trisyllabic feet of which at least two have different metrical form occur in *Ach.* 244, *Eq.* 1227, *Nub.* 173, 1244, *Pax* 431, 1221, *Av.* 840, *Lys.* 47, *Ran.* 8, 101.

125. When two trisyllabic feet are combined in the same trimeter, they are generally separated by an intervening foot or feet, and in this position all nine possible combinations occur: tribrach followed by tribrach, by dactyl, by anapaest; dactyl followed by dactyl, by tribrach, by anapaest; anapaest followed by anapaest, by tribrach, by dactyl. When, however, the two feet are juxtaposed, limitations occur. Dactyl with dactyl is then an impossible arrangement, and two others, tribrach with anapaest, ⏑ ⏑ ⏑ ⏑ ⏑ –, and dactyl with anapaest, – ⏑ ⏑ ⏑ ⏑ –, were avoided, since the combination of a resolved thesis with a dissyllabic arsis, in this order, was rhythmically unsatisfactory. It was for this reason that the Greek poets avoided the proceleusmatic dactyl, ⏑ ⏑ ⏑ ⏑ (**334**). In the trimeter, the rhythm became still less satisfactory if an irrational arsis preceded the objectionable combination, and therefore – ⏑ ⏑ ⏑ ⏑ – occurs less often than ⏑ ⏑ ⏑ ⏑ ⏑ –, but both are rare. These are the famous

[1] Also 2, 3, 4 (3) *Ran.* 838.
[2] Also 1, 3, 5 (1) *Lys.* 997; 2, 3, 5 (1) *Ran.* 176; 3, 1, 5 (1) *Eq.* 1373.
[3] Also 1, 4, 3 (5) *Vesp.* 1005.

forbidden combinations which have been the subject of great discussion, since Dawes first pronounced against them.[1] See the editors on the following passages, which have all been brought into the discussion at one time or another. Many emendations by Bentley and his successors have subsequently been confirmed by authority of the manuscripts. For ⏑ ⏑ ⏑ ⏑ ⏑ –, see *Ach.* 47, 68, 190, 867, 928; *Eq.* 32, 134; *Nub.* 663, 845; *Vesp.* 1169, 1356; *Pax* 246; *Av.* 108, 444, 1011, 1283, 1506, 1693; *Lys.* 923, 1002, 1148; *Thesm.* 100, 285, 730, 1203; *Ec.* 162, 315; *Plut.* 179, 1011. For – ⏑ ⏑ ⏑ ⏑ –, see *Ach.* 18, 144, 615, 733; *Vesp.* 961; *Pax* 900; *Lys.* 20; *Ran.* 473, 551; *Plut.* 145, 178, 204.

SPOKEN AND MELIC TRIMETERS COMPARED

126. There are 76 melic iambic trimetrical cola in the extant plays of Aristophanes,[2] according to the analyses of his odes made in this book. The count excludes protracted, acephalous and catalectic cola. Sixteen have one long arsis, 1 in 4·8; 32 have two, 1 in 2·4; 11 have three, 1 in 6·9. The total number of irrational metres is 113, 49·6 per cent. The total number of trimetrical cola in which one or more metres are irrational is 59. There are 27 resolved feet, on the average one in 2·8 cola, but all but four of these are tribrachs which are distributed as follows:

Cola.	⏑⏑⏑	i.	ii.	iii.	iv.	v.	Total.
76	23	2+0	0+10	1+3	1+6	0+0	4+19

Four tribrachs consist of trisyllabic words; two have the division ⏑ ⏑ | ⏑, four ⏑ | ⏑ | ⏑. The dactyl occurs three times (*Vesp.* 886, *Ran.* 266, *Ec.* 914); the anapaest but once (*Vesp.* 886). Five cola contain each two trisyllabic feet, one has four (*Ach.* 1191).

127. It is obvious that the virtual exclusion of the anapaest

[1] Dawes, *Miscellanea*, 253 ff.; Hermann, *Elementa*, 126 ff.; Reisig, *Coniectanea*, 11 ff.; Dobree, *Addenda* to Porson's *Notae in Aristophanem*, 111 ff.; Rossbach, *Spec. Metrik*,[3] 227 ff., who seeks to establish the proceleusmatic as a legitimate foot in the comic trimeter.

[2] *Ach.* 279, 364 f. (2), 391 f. (2), 492 f. (2), 1158, 1170, 1191–3 (2), 1199 f. (2), 1203, 1211, 1213 f. (2), 1216, 1218, 1220, 1222, 1224; *Nub.* 709 f. (2), 1156 f. (2), 1161, 1303, 1311, 1345, 1347, 1349, 1391, 1393, 1395; *Vesp.* 729, 731, 743, 745, 868 f. (2), 885 f. (2); *Av.* 228 f. (2), 417, 430; *Lys.* 288, 298, 1299, 1306; *Th.* 369, 679, 718, 958, 975, 983, 985; *Ran.* 266, 268, 402, 408, 413, 418, 421, 424, 427, 430, 433, 436, 439; *Ec.* 480, 914, 920; *Plut.* 307, 314. See Zielinski's differentiation of "lyric," "tragic" and "comic" trimeters in his *Gliederung*, 292 f. His method is not followed in this book.

from the melic trimeter is the most important mark of difference between melic and spoken trimeters (**113**). The next significant difference is the sparing use of the dactyl (**108**). The tribrach, on the other hand, holds its place, one tribrach in 3·3 cola (**100**). Irrational metres also abound, as in the spoken trimeter (**97**).

128. But it happens that the percentage of irrational metres in these 76 cola is somewhat lower than in melic iambic cola in general in comedy. A second, broader means of comparison is secured by grouping all the melic iambic cola found in the eleven plays, excluding those that are protracted or acephalous. These cola, including of course the 76 trimetrical cola that served as the basis of the first comparison, number 611, and they contain 1100 complete metres, roughly equivalent to 367 trimetrical cola. The anapaest occurs only six times, once in the equivalent of 61 trimeters; the dactyl 23 times, once in 16. But the tribrach is found 122 times, on the average once in 3 trimeters, and there are 618 irrational metres in the 1100, or 56 per cent. The percentage in spoken trimeters is 62 (**97**).

129. It is apparent that the irrational metre abounds in comic iambic verse, both sung and spoken. The poet, however, skilfully varies its use in melic verse. In the processional in *Ran.* 384 ff. (**89**) the retarding effect of the irrational metres (77 per cent) is marked. The metrical tone of this ode is strikingly similar to that of the anapaestic lyric that precedes it. Even in the Song at the Bridge (*Ran.* 416 ff., **80**) irrational metres greatly preponderate (70 per cent). The tone of the monody of Dicaeopolis (*Ach.* 263 ff., **90**) is lighter and the use of irrational metres is diminished (53 per cent). When we pass this limit we come within the range of parody and paratragedy. Cf. *Av.* 851 ff. (**93**), 405 ff. (**290**), *Ach.* 1190 ff. (**599**, and see **598**). It is instructive to compare the iambic lyrics of Aeschylus, composed almost wholly of rational and protracted metres, with those of Aristophanes, who uses protraction sparingly but, since he is a comic poet, irrational metres in abundance.

CAESURA IN THE TRIMETER

130. The spoken trimeter is a colon and can be rendered continuously without difficulty (**22**), but it is in constant use in the drama, and a single mode of rendering it would have made the dialogue of comedy, in particular, intolerably monotonous. A

pause, therefore, was developed within the colon, such as is found in the English heroic line and is natural to all spoken verse, which produced variety by introducing a double instead of a single cadence. This pause followed a complete word, which might however be elided, and its place in the verse was determined with due attention to the thought. This fact, which is sometimes overlooked, is emphasized by the anonymous writer in Studemund's *Anecdota Varia* (215. 24 f.), in his discussion of the pauses of the dactylic 'hexameter': *τομὴ δὲ τῶν στίχων ἐστὶν ὁ τόπος ὁ δεικνὺς ἐν μέσῳ τοῦ ἔπους διάνοιαν, στιγμὴν ἐπιτηδείως λαμβάνουσαν.* Compare his repeated use of the phrase *τὸ νόημα* in the passage quoted in **360**. Aristides (53 M., 34. 21 ff. J.) records two alternative pauses of the trimeter, the penthemimeral, which follows the arsis of the third simple foot, ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ –, and the hephthemimeral, which generally follows the arsis of the fourth foot, ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ –, but sometimes divides it, ⏑ – ⏑ – ⏑ – ⏑ | ⏑ – ⏑ – ⏑ –.

131. These are the chief but not the only caesuras of the trimeter, notwithstanding the reported opinion of Hephaestion (229. 15 ff.). The ancient actor, like the modern, studied and tested his poet's lines and determined the appropriate place for the pause with due regard for thought and rhythm. He doubtless often rendered the trimeter without pause, when the logical connexion of its parts was close or involved, especially if the sentiment justified rapid delivery. On the other hand, two pauses sometimes occur, one generally stronger than the other, producing a triple cadence. It was possible to secure great variety of effect in rendering the trimeter.[1]

132. Caesura and diaeresis (**56**) are peculiar to spoken, melodramatic and recitative verse. It is obvious that a pause had no place within a melic subordinate period, which in comedy was generally sung by twelve voices, often in accompaniment to a dance. Virtual equality in length of rhythmical elements was necessarily observed in the melic period, but a pause that facilitated rendering might be introduced into a verse that was spoken or recited by a single voice, without seriously disturbing its rhythm, precisely as in English blank verse. A final pause, furthermore, of the same nature as that which accompanied caesura and diaeresis, followed the non-melic verse. A pause which had the

[1] For tragedy, see Goodell's *Bisected Trimeters*, 148 ff.

value of at least a primary time certainly followed tetrameters, which are all catalectic, but a pause must have occurred also after the iambic trimeter and dactylic 'hexameter.' One evidence of this is the constant but wholly irregular occurrence of the variable syllable and of apparent hiatus at the close of the trimeter and hexameter, implying separation of the verses generally. A second proof is the fact itself that these non-melic verses allow caesura. Most trimeters, for example, admit a pause somewhere within the verse to facilitate rendering. The thought expressed in many of these verses, that end in a syllable that is not affected by hiatus and is long by nature, is brought to such a conclusion at the end of the verse as naturally to require a following pause, indicated in the modern printed text by punctuation. It is not credible that the pause natural to such a close should have been ignored, while the pause within the verse was observed. The identity of the spoken trimeter, indeed, as a rhythmical unit would have been lost in a succession of trimeters thus rendered. But a single trimeter may on occasion be followed by a pause that is very brief, or it may even directly overlap the following trimeter, just as some verses lack caesura. Compare verses that end with ὅτι (*Ach.* 170, 189, 375, 502), ὅπως (*Ach.* 26, *Eq.* 211, *Nub.* 887, 1107, 1181), ἐπεί (*Nub.* 781, 1470, *Vesp.* 79, 1164, 1393), ἵνα (*Eq.* 8, *Nub.* 196, *Vesp.* 845), or some similar word.

133. This fact of a final pause bears upon the question of the extent to which logical relations should determine the position of the caesura within a given trimeter or even effect its rejection. Sense and pause, whether inner or final, generally coincide, but a pause may occur that breaks the continuity of the thought. Tetrameters furnish evidence of this. Every trochaic tetrameter, for example, is followed by a pause due to catalexis, but such a tetrameter is sometimes closely connected in meaning with the tetrameter that follows. Cf. *Ach.* 239, 311, 313, 329, 706, 714. The pause also that follows the melodramatic iambic tetrameter, which is intimately related to the trimeter in form (**173**) and mode of rendering, often separates words that are logically closely connected. Cf. *Eq.* 354, 432, 435, 844, 850, 852, 860, 861, 862, 868, 869, etc. The same separation is seen in trimeters. Cf. *Ach.* 7, 13, 19, 21, 23, 28, 37, etc. The significance of these examples is not to be ignored. The practical conclusion which they justify is that, while due regard is to be

paid to the thought in determining caesuras in the trimeter, any separation of words logically connected that the poet permits at the end of the verse is to be allowed within it, if required by caesura.

134. Caesura consequently may divide not only sentences, phrases and parts of speech that are connected by coördinate conjunctions, as well as principal and subordinate sentences connected by subordinate conjunctions and relatives, but also verb and object, verb and subject, verb and dependent infinitive, verb and adverb or adverbial phrase, noun and adjective or dependent genitive, noun and appositive, noun or pronoun and participle, subject and predicate, and the like. Caesura is thus seen to be an independent and significant phenomenon of non-melic verse. Nevertheless, its place in the verse is not to be determined by a merely mechanical observance of word-endings. A word ends with the arsis of the third simple foot in 71 of the first 100 verses of the *Acharnians* (excluding 43, 61, 100), with the arsis of the fourth simple foot in 46 of these 100 verses, in both places in 25 of the 71 and 46. Only eight verses, therefore, occur in which neither the third nor the fourth arsis is the close of a word (31, 37, 51, 71, 74, 78, 83, 96), but it does not follow that 92 of these trimeters are best rendered with either a penthemimeral or a hephthemimeral pause.

135. It is to be noted, as a general rule, first, that a pause must not be made *before* an enclitic, or a recessive word, such as *μέν*, *δέ*, *γάρ*, *ἄν*, closely connected with what precedes and not admissible at the beginning of a trimeter; secondly, that it must not be placed *after* a progressive word closely connected with what follows, such as the article, a preposition when it precedes its case, *καί* (*and*), *οὐ* (proclitic), *μή* (progressive), and in general any word that on account of its progressive force is avoided at the close of the verse; thirdly, that it must not be placed between the two short syllables of the resolved thesis of the tribrach or 'dactyl' in the trimeter. Of the first 100 verses of the *Acharnians*, therefore, 12, 32, 55, 102 cannot be given the penthemimeral pause, nor 39, 80, 97 the hephthemimeral.

136. The penthemimeral is the prevailing pause in the trimeter; only second to it in importance is the hephthemimeral; but there are nine verses in the first 100 trimeters in the *Acharnians* that admit neither of these pauses, verse 12 in which

the third arsis is followed by an enclitic, and the fourth ends within a word, and the eight cited above (**134**). These are not singular; 59 such verses occur in the first 400 trimeters in the *Acharnians*, about one-half of the total number of trimeters in the play. The second metre of a verse of this class is either divided at the middle or is wholly without division.

137. Trimeters that do not admit either the penthemimeral or the hephthemimeral pause may have medial caesura, the pause occurring at the middle of the verse, ⏑ – ⏑ – ⏑ –|⏑ – ⏑ – ⏑ –. Cf. *Ach.* 139, 170, 172, 409, 434, 499. Or the caesura may be tetremimeral, ⏑ – ⏑ –|⏑ – ⏑ – ⏑ – ⏑ –, the pause following the first metre, so that the verse is divided into monometer and dimeter, as in 47, 51, 71. Cf. also 163, 382. Or the caesura may be octahemimeral, ⏑ – ⏑ – ⏑ – ⏑ –|⏑ – ⏑ –, so that the division is into dimeter and monometer. Cf. 465, 905, 1021. The octahemimeral pause may occur also in a verse in which penthemimeral caesura, if observed, is secondary. Cf. 54, 105, 188, 254, 430, 451, 452, 473. The tetremimeral pause likewise may occur in a verse in which the hephthemimeral pause, if observed, is secondary. Cf. 48, 176, 437.

138. The penthemimeral and hephthemimeral pauses so divide the trimeter that the second rhythmical phrase always begins strongly with a thesis. Much less frequent are the medial, tetremimeral, and octahemimeral pauses, after which the following phrase, dimeter, hemistich, monometer, begins with an arsis. Two other pauses sometimes occur that are in the same class with penthemimeral and hephthemimeral pauses, since the caesura follows an arsis, the triemimeral following the second arsis, ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – ⏑ –, as in *Ach.* 24, 137, 145, 179, 257, 405, 461, 484, 485,[1] and the cretic, which is less frequent, following the fifth arsis, ⏑ – ⏑ – ⏑ – ⏑ – ⏑|– ⏑ –, as in *Ach.* 753, 771, 782, 815, 910, 1065. We even find verses with a pause well defined by the sense after the first thesis, ⏑ –|⏑ – ⏑ – ⏑ – ⏑ – ⏑ –, as in 4, 19, 110, 445, 450, 467, or less often after the fifth, ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –|⏑ –, as in 134, 262, 406. Even the first arsis, or part of it if it is dissyllabic (750 !), may be separated from the remainder of the

[1] In *Ach.* 178 the triemimeral pause divides the dissyllabic second arsis, *τί δ' ἔστιν ;—ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων.* Elmsley reads *ἔστ'*, but see the cases of similar division in the fourth foot cited in **121**, iii.

verse, as in 44, 106, 108. So *οὔ* in the thesis at the end of the trimeter, as in 46, 421. The pauses after or within the first arsis and before a final thesis are secondary, and if appreciably observed must have been very brief.

139. Two pauses in one trimeter give it a triple cadence, but verses of this kind are comparatively rare in Aristophanes. Cf. *Ach.* 2, 402, 408, 410, 417, 470, 471, 473. Each of these has either penthemimeral or hephthemimeral caesura combined with one of the other pauses mentioned above. Other combinations are possible, but verses are very rare that have both penthemimeral and hephthemimeral caesura. Perhaps *Ach.* 53 should be thus rendered with a pause before and after the vocative. In verses that might admit both, if mechanically divided, one pause is generally strongly demanded by the sense to the exclusion of the other, as the penthemimeral pause excludes the hephthemimeral in 13, 57, 86, 89, 93, the hephthemimeral the penthemimeral in 27, 34, 50, 75. The hephthemimeral caesura excludes the penthemimeral likewise in 16, 36, 82, if the logical connexion of words is regarded. Hephthemimeral caesura is excluded from 2, because the sense demands cretic ending, and probably also from 5, because all that here follows the penthemimeral caesura is a single paratragedic combination of the nature of a quotation. If the rendering of 11, 24, 98 is determined by logical relations, 11 and 24 have triemimeral caesura and cretic ending, 98 triemimeral caesura and iambic ending, but the last pause in each is secondary and may have been ignored.

140. It is now impossible to determine how freely the actor may have used a triple cadence. That most spoken trimeters had each at least one caesura is not to be doubted. The penthemimeral and hephthemimeral pauses were so important that, as we have seen (**133**), they might break the continuity of the thought. It is possible that the logical relation of words was, in general, a consideration so subordinate to the maintenance of the flow of the rhythm that a secondary pause required by the thought may often have been ignored. Two opposite tendencies would then be active, one to establish a main pause, the other to disregard a subordinate pause, but both operating to effect harmonious rendering. The result would be to abridge the use of the secondary pause. Trimeters with three interior pauses are

very rare. When merely enumeratory, the rhythmical effect is not displeasing. Perhaps *Ach.* 30, 31 should be thus rendered. Cf. 551, 554, 1090, 1092, and *Plut.* 190, 191, 192. When a verse is divided between two speakers into four parts the effect is so odd as to be in itself eminently comical, which is the poet's intention. Cf. *Eq.* 999, 1161, *Nub.* 219, *Vesp.* 48, *Pax* 198, 268, *Ran.* 40, 56, 306, 312. The only instance of this in tragedy is Soph. *Phil.* 753. Rhythm can hardly be affirmed of a verse such as *Ach.* 46, the only trimeter of its kind in Aristophanes.

141. Pauses are observed without regard to elision. Cf. for the penthemimeral pause, *Ach.* 155, 247, 403, 408, 460, 609; for the hephthemimeral, 50, 165, 752, 761, 891, 1091. The last involves aspiration, as in *Nub.* 1270, *Pax* 275. The disregard of elision is a curious phenomenon, from the point of view both of rhythm and of thought.[1]

142. The trimeter of comic dialogue with its varied cadences, which are comparable in spoken verse with melody in verse that was sung, cannot have been a monotonous line. It made serious but stimulating demand on the skill of the ancient actor.

143. It is certain that no two ancient actors would have rendered any considerable number of trimeters in just the same manner, much less are any two moderns likely to agree. Nevertheless it is worth while to attempt to apply the principles deduced in the foregoing discussion to a concrete case, and the first 100 verses of the *Acharnians* will serve the purpose. The figures in italic type indicate half-feet. The odd numbers signify arses; the even, theses. It will be remembered that the thesis of the tribrach and dactyl and the arsis of the anapaest in the trimeter are each dissyllabic.

Thus *5* signifies that a verse has penthemimeral pause; *4*:*8*, that it has tetremimeral and octahemimeral. ? signifies an alternative.

5:—1, 3, 5, 6, 7, 8, 9 ? 10, 13, 14, 15, 17, 18, 29, 33, 38 ? 39, 41, 42, 45, 49, 52, 57, 58, 59, 62, 63, 65, 66, 70 ? 72, 73, 77, 80 ? 84, 85, 86, 87, 88, 89, 93, 97, 98 ? 101, 103.

7:—16, 21, 22, 23, 25, 26, 27, 28, 32, 34, 35, 36, 44, 50, 53, 55, 56 ? 60 ? 67, 68, 69, 75, 79 ? 82, 90, 92, 94, 95, 99, 102.

None:—9 ? 12 ? 37 ? 39 ? 60, 63 ? 70, 76, 79, 80, 83, 91, 103 ?

6:—37, 78, 96. *4*:—20, 31 ? 47, 48, 51, 56, 71, 76 ? *8*:—9, 12, 40, 54, 74, 81. *3*:—11, 24, 98 ? *2*:—4 ? 19.

5:*9*:—2, 30. *5*:*7*:—53 ? *2*:*5*:—4, 38, 64. *3*:*9*:—11 ? 24 ? *3*:*10*:—98. *4*:*8*:—31 ?

2:*5*:*9*:—30 ? *2*:*4*:*8*:—31.

[1] See Goodell's *Bisected Trimeters*, 150 f., and Jebb's *Sophocles, The Electra*, 201, 226 (note on v. 1502).

THE TRIMETER IN MENANDER[1]

144. Pure trimeters are comparatively rare. Only 18 of the 728 trimeters now taken into account are pure, 1 in 40, but the number is relatively larger than in Aristophanes, 1 in 69 (**95**).

145. Irrational and trisyllabic feet are common, and verses occur in which no foot has iambic form but the last. There are five such non-iambic trimeters in Menander, 1 in 146. The ratio in Aristophanes is 1 in 47·2 (**96**).

146. Irrational metres preponderate. Of the 728 trimeters of Menander, 199 (131 + 68) have one long arsis, 1 in 3·66; 327 (211 + 116) have two, 1 in 2·23; 149 (89 + 60) have three, 1 in 4·89. The number of irrational metres is 1300, 59 per cent. The percentage in Aristophanes is 62 (**97**). The number of trimeters in which one or more metres are irrational is 675.

147. The 1300 irrational feet are distributed as follows (cf. **97**):

	i.	%	iii.	%	v.	%
'Spondaic' feet . .	358	49·2	400	54·9	376	51·6+
'Dactylic' feet . .	67	9·2	64	8·8	35	4·8+
Total irrational feet	425	58·4	464	63·7	411	56·45

148. Resolved feet, tribrach and 'dactyl,' occur on the average oftener than in every other trimeter, 1 in 1·88. The ratio in Aristophanes is 1 in 2·14 (**98**).

149. The distribution of the various forms of the foot that are found in the 728 trimeters is as follows (cf. **99**):

	i.	ii.	iii.	iv.	v.	vi.
Iambs	175	586	216	606	279	728
Tribrachs . . .	35	77	28	71	11	0
'Spondees' . . .	358	...	400	...	376	0
'Dactyls' . . .	67	...	64	...	35	0
Anapaests . . .	93	65	20	51	27	0
	728	728	728	728	728	728

[1] The statements and tables in this section, which necessarily are summary, are based on 728 trimeters of assured metrical form that are found in the four plays of the Cairo MS. published first by Lefebvre in 1907 and recently by Capps. See also Körte's *Menandrea*. For a more extended treatment of the subject of this section, see the Editor's *Iambic Trimeter in Menander*, and on the usage of the poets of the Middle and New Comedy in general Perschinka, *De mediae et novae comoediae trimetro iambico*.

150. By resolution of the theses of iambs, the tribrach may occur in any of the first five feet. The following table exhibits the usage of Menander (cf. **100**):

Trim.	⏑⏑⏑	i.	ii.	iii.	iv.	v.	Total.
728	222	18+17	27+50	8+20	12+59	0+11	=65+157
		35	77	28	71	11	= 222

151. The tribrachs in Menander, 1 in 3·28 trimeters, slightly outnumber proportionally those in Aristophanes, 1 in 3·33 (**100**). The difference in distribution is marked in i., iv. and v. In Menander the tribrachs in i. and v. outnumber those in Aristophanes (the divisor[1] is 12) in the ratio of 2 to 1, but in iv. the number in Menander is relatively smaller, about 7 to 9. The tendency in Menander to increase in the number of trisyllabic feet in i. relatively to those in Aristophanes holds for the dactyl and anapaest as well as for the tribrach. The proportion of tribrachs contained in a single word is slightly greater in Aristophanes, 32·3 per cent (**101**), than in Menander, 29·3 per cent.

152. The following tables exhibit Menander's use of tribrachs in detail (cf. **102** and **103**):

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables	11	3	0	2	0	16
Overlap forward	7	14	8	3	0	32
Overlap back	...	9	0	4	0	13
Overlap both ways	...	1	0	3	0	4
Total in one word	18	27	8	12	0	65

	i.	ii.	iii.	iv.	v.	Total.
In three words ⏑|⏑|⏑	0	4	5	10	2	21
In two, divided ⏑|⏑ ⏑	12	43	15	49	9	128
In two, divided ⏑ ⏑|⏑	5	3	0	0	0	8
Total divided tribrachs	17	50	20	59	11	157

153. By resolution of the theses of irrational feet in a trimeter a 'dactyl' may occur in any of the odd feet. The following table exhibits the usage of Menander (cf. **107**):

Trim.	–⏑⏑	i.	iii.	v.	Total.
728	166	23+44	7+57	2+33	= 32+134
		67	64	35	= 166

[1] Determined by the ratio of tribrachs in Aristophanes to those in Menander.

154. The dactyls in Menander, 1 in 4·39 trimeters, in the aggregate heavily outnumber those in Aristophanes, 1 in 6·01 trimeters (**108**). They outnumber those in Aristophanes (the divisor is 8·8) relatively also in i., 67 to 52, and in v., 35 to 18, but not in iii., 64 to 96. Dactyls contained each in a single word are relatively much more numerous in Menander than in Aristophanes, 32 to 20.

155. The following tables exhibit Menander's use of dactyls in detail (cf. **110** and **112**):

	i.	iii.	v.	Total.
Trisyllables	11	0	2	13
Overlap forward	12	6	0	18
Overlap back	...	0	0	0
Overlap both ways	...	1	0	1
Total in one word	23	7	2	32

	i.	iii.	v.	Total.
In three words $-\mid\cup\mid\cup$	5	14	5	24
In two, divided $-\mid\cup\cup$	28	42	28	98
In two, divided $-\cup\mid\cup$	11	1	0	12
Total divided dactyls	44	57	33	134

156. Menander's concentration of dactyls contained each in one word in i., 23 in 32, or 72 per cent, is noteworthy. Aristophanes has 91 in 183, or 50 per cent.

157. The anapaest is freely used in the first five places of the trimeter, and anapaests outnumber both tribrachs and dactyls. In 32 instances in Menander anapaestic scansion is secured by position, the original form being a tribrach.

158. The following table exhibits the usage of Menander (cf. **114**):

Trim.	$\cup\cup-$	i.	ii.	iii.	iv.	v.	Total.
728	256	65+28	47+18	13+7	40+11	24+3	189+67
		93	65	20	51	27	256

159. The anapaests in Menander, 1 in 2·84 trimeters, are not so numerous proportionally as those in Aristophanes, 1 in 2·30 (**115**), but in i. they outnumber those in Aristophanes (the divisor is 15) in the ratio of 93 to 77; in ii. this relation is reversed, 65 to 81; in the remaining feet the order is the same in both poets, iv., v., iii.

160. The following tables exhibit Menander's use of anapaests in detail (**117** and **119**):

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables	36	14	5	18	9	82
Overlap forward . . .	29	23	3	12	14	81
Overlap back	...	9	2	7	1	19
Overlap both ways . . .	...	1	3	3	0	7
Total in one word . .	65	47	13	40	24	189

	i.	ii.	iii.	iv.	v.	Total.
In three words ⏑|⏑|– . .	1	0	0	2	1	4
In two, divided ⏑ ⏑|– . .	17	7	2	2	2	30
In two, divided ⏑|⏑ – . .	10	11	5	7	0	33
Total divided anapaests .	28	18	7	11	3	67

161. In Aristophanes the prevailing form of the divided anapaest is that composed of two words with division between arsis and thesis (⏑ ⏑|–). This is not the normal form of this anapaest in the trimeters of Menander, in which anapaests thus divided (⏑ ⏑|–) do not equal in number those in which the division falls between the two short syllables of the arsis (⏑|⏑ –).

162. In none of the 30 anapaests divided ⏑ ⏑|– does Menander begin an anapaest with a dissyllabic enclitic or with the last two syllables of an unelided word of three or more syllables (**120**, **iii.**, **iv.**). A few instances occur in Menander of anapaests divided ⏑|⏑ – or ⏑|⏑|– that begin with the final syllable of an unelided word of two or more syllables, a monosyllabic enclitic or *γάρ* (**121**, **iii.**, **iv.**). The editors are disposed to emend these.

163. Combinations of two or three trisyllabic feet in a single trimeter occur (**124**). One hundred and seventeen of 222 tribrachs, 88 of 166 dactyls, 129 of 256 anapaests, are found in trimeters that contain at least one other trisyllabic foot.

164. The combinations of trisyllabic feet in Menander are given in the following table. The figure after the colon indicates the number of times the combination occurs in Menander with the number of occurrences in the 8835 trimeters of Aristophanes added in parenthesis; then a statement of the first four preferred combinations is given in a descending scale, with the number of times each combination occurs in Menander added in parenthesis.

COMBINATIONS OF TRISYLLABIC FEET

⏑ ⏑ ⏑ ⏑ ⏑ ⏑ :	16 (142)	2, 4 (8)	3, 4 (3)	1, 5 (2)	2, 5 (2)
– ⏑ ⏑ – ⏑ ⏑ :	6 (59)	1, 3 (3)	1, 5 (3)		
⏑ ⏑ – ⏑ ⏑ – :	18 (405)	1, 4 (5)	2, 4 (5)	2, 5 (3)	1, 2 (2)
⏑ ⏑ – ⏑ ⏑ ⏑ :	34 (549)	1, 2 (7)	4, 1 (6)	1, 4 (5)	2, 4 (4)
⏑ ⏑ – – ⏑ ⏑ :	23 (245)	1, 3 (6)	2, 3 (3)	2, 5 (3)	4, 1 (3)
– ⏑ ⏑ ⏑ ⏑ ⏑ :	26 (225)	1, 3 (4)	1, 4 (4)	3, 1 (3)	3, 2 (3)[1]
⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – :	1 (54)	1, 2, 4 (1)			
⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ :	4 (26)	1, 2, 4 (2)	1, 3, 4 (1)	2, 3, 4 (1)	
⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ ⏑ :	4 (46)	1, 3, 4 (2)	1, 2, 3 (1)	1, 5, 2 (1)	
⏑ ⏑ – – ⏑ ⏑ – ⏑ ⏑ :	1 (7)	1, 3, 5 (1)			
⏑ ⏑ – ⏑ ⏑ – – ⏑ ⏑ :	7 (32)	1, 2, 3 (1)	1, 2, 5 (1)	1, 4, 5 (1)	1, 5, 3 (1)[2]
– ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ :	2 (16)	5, 1, 2 (1)	5, 2, 4 (1)		
– ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ :	4 (10)	1, 3, 4 (1)	1, 5, 2 (1)	1, 5, 4 (1)	3, 5, 2 (1)
⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ :	4 (40)	1, 2, 3 (1)	1, 4, 5 (1)	2, 5, 3 (1)	5, 2, 1 (1)
– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ :	1 (1)	1, 3, 5 (1)			
⏑ ⏑ – ⏑ ⏑ – – ⏑ ⏑ ⏑ ⏑ ⏑ :	1 (5)	1, 2, 3, 4 (1)			

165. The famous forbidden combinations, ⏑ ⏑ ⏑ ⏑ ⏑ – and – ⏑ ⏑ ⏑ ⏑ –, are found in the Cairo MS. of Menander, but the trimeters in which they occur arouse suspicion because objectionable on other accounts, and have been emended (cf. **125**).

166. The penthemimeral and hephthemimeral pauses occur much less often in the trimeters of Menander than in those of Aristophanes (**130 ff.**), because Menander inclines strongly to other forms of caesura. He makes great use of the medial pause, in particular, which takes its place in the plays of the younger poet as a regular form of division on an equality with the hephthemimeral. Menander employs the tetremimeral and octahemimeral pauses also more frequently, and is very free in his use of the triple cadence. His verse is characterized by great variety of movement.

THE TETRAMETER

167. The catalectic iambic tetrameter is used by Aristophanes both as a melic period (**76**) and also continuously by line in recitative and melodramatic composition (**77**). Its component cola, when it is used by line, are generally separated by diaeresis (**179**).

168. The recitative (**59**) iambic tetrameter is used by line

[1] Also 5, 2 (3).

[2] Also 2, 3, 5 (1); 2, 4, 5 (1); 3, 4, 1 (1).

in the parode,[1] in exhortations that precede debates,[2] in other hortatory parts of the play,[3] and once in a verdict that closes a debate.[4] The verses were recited by the leaders of the half-choruses, occasionally by an actor,[5] but probably never by the whole chorus. The recitative tetrameter is characterized, in metrical structure, by sparing use of tribrach and dactyl and by complete disuse of the anapaest, and it is well adapted to the vigorous movement of a chorus that marches into the orchestra at steady pace but not with undue haste, as in *Vesp.* 230–47. Compare the counter-use of the recitative trochaic tetrameter (**245**).

169. Irrational metres abound in recitative tetrameters. Only two tetrameters in 155 have no long arsis and both are purely iambic; 32 have one long arsis, 1 in 4·84; 70 have two, 1 in 2·21; 51 have three, 1 in 3·04. Seventy per cent of the complete metres are irrational. See the table in **186**.

170. The tribrach occurs 7 times, once in 22 tetrameters:

Tetram. ⏑⏑⏑		i.	ii.	iii.	iv.	v.	vi.	Total.
155	7	0+0	1+3	0+0	0+1	0+1	0+1	1+6

See *Vesp.* 237, 246, *Lys.* 281, 373, 374, 539, *Pl.* 274. No tribrach consists of a trisyllabic word, or of three words, and the division ⏑ ⏑ | ⏑ does not occur.

171. Four dactyls are found, 1 in 39:

Tetram. –⏑⏑		i.	iii.	v.	Total.
155	4	0+1	0+3	0+0	1+3

See *Lys.* 285, 357, *Th.* 381, *Pl.* 278.

172. The anapaest occurs but once, in an emended reading that is fairly certain (*Ec.* 288).[6] No verse has more than one trisyllabic foot.

173. The melodramatic (**59**) tetrameter differs notably from the recitative both in use and in form. It is found only in debates,[7] in which feeling runs high and the language is violent,

[1] *Vesp.* 230–47, *Lys.* 254–5, 266–70~281–5, 306–18, 350–81, *Ec.* 285–8, *Pl.* 253–89.

[2] *Eq.* 333–4~407–8, 841–2, *Nub.* 1034–5, 1351–2~1397–8, *Th.* 531–2, *Ran.* 905–6.

[3] *Pax* 508–11, *Lys.* 467–70~471–5, 539–40, *Th.* 381–2, 571–3.

[4] *Eq.* 457–60.

[5] Notably in *Pl.* 253–89. Cf. also *Pax* 508–11 and *Ran.* 905 f.

[6] Ἰουλίου in *Eq.* 407 is probably a trisyllable, by synizesis.

[7] *Eq.* 335–66~409–40, 843–910, *Nub.* 1036–84, 1353–85~1399–1445, *Th.* 533–70, *Ran.* 907–70.

often approaching Billingsgate. A resolved foot occurs, on the average, oftener than in every other line, and the anapaest is admitted very freely. The metrical form of this tetrameter differs in no material respect from the trimeter of dialogue. See the table in **186**.

174. In 362 melodramatic tetrameters eight are purely iambic, 1 in 45; four others have no long arsis, but some resolved feet. Two 'non-iambic' lines occur (*Eq.* 893, *Th.* 567). Irrational metres abound. Seventy-five tetrameters have one long arsis, 1 in 4·83; 171 have two, 1 in 2·12; 104 have three, 1 in 3·48. Sixty-seven per cent of the complete metres are irrational.

175. The tribrach occurs 107 times, once in 3·4 tetrameters:

Tetram.	⏑⏑⏑	i.	ii.	iii.	iv.	v.	vi.	Total.
362	107	1+1	12+23	0+5	5+13	2+5	5+35	25+82

Eight of the 25 tribrachs that consist of one word overlap the preceding foot. Seven consist of trisyllabic words. Three of the 82 that consist of two or three words or parts of words have the division ⏑ ⏑|⏑, all in the sixth foot (*Eq.* 893, *Nub.* 1056, 1440). In the 18 tetrameters that have a tribrach in the fourth foot, diaeresis (**179**) is neglected in 13.[1]

176. The dactyl occurs 48 times, 1 in 7·5 tetrameters:

Tetram.	–⏑⏑	i.	iii.	v.	Total.
362	48	3+10	3+18	3+11	9+39

None of the words constituting the 9 dactyls contained each in a single word are trisyllabic. In two instances (*Nub.* 1052, 1372) the dactyl contained in one word overlaps both the preceding and the following foot. The division – ⏑|⏑ occurs in two of the 39 dactyls formed of two or three words or parts of words, once in the first foot (*Eq.* 422) and once in the fifth (*Ran.* 952).

177. There are 65 anapaests (cf. **113**), 1 in 5·6 tetrameters, in the first six feet:[2]

Tetram.	⏑⏑–	i.	ii.	iii.	iv.[3]	v.	vi.	Total.
362	65	12+9	4+4	7+0	6+2	6+8	5+2	40+25

[1] *Eq.* 435, 853, 893, *Nub.* 1083, 1361, *Th.* 565, 566, *Ran.* 921, to which must be added (**180**) *Eq.* 873, 880, *Nub.* 1039, 1067, *Th.* 542. Rossbach's statement (*Spec. Metrik*,[3] 237 f.), that the tribrach is avoided in the fourth foot, needs correction.

[2] One also, in a proper name, in the seventh foot, *Th.* 547.

[3] Rossbach's statement (*Spec. Metrik*,[3] 237), that the anapaest is confined to the first three feet of the first colon and the first two of the second, needs correction.

Fourteen of the forty anapaests contained in one word consist of trisyllabic words; 11 overlap the preceding foot, one (*Eq.* 902) overlaps both the preceding and the following foot. Eight of the 25 that consist of two or three words or parts of words have the division ⏑|⏑ – (*Th.* 548, *Ran.* 919) or ⏑|⏑|– (*Eq.* 359, *Nub.* 1066, *Th.* 555, 558, *Ran.* 918, 937). In the 8 tetrameters that have an anapaest in the fourth foot, diaeresis is neglected in two (*Nub.* 1359, *Ran.* 937), but maintained in six (*Nub.* 1050, 1427, *Th.* 550, 560, *Ran.* 912, 932).

178. One hundred and fourteen tetrameters contain each one trisyllabic foot; 43 have two; 7 have three; none has four.

179. The tetrameter is a compound verse consisting of two cola and was rendered with at least one pause within the verse. The chief pause is generally coincident with the close of the first colon (**56**). There may be a change of speaker at this point, as in *Eq.* 340, 870, *Nub.* 1052, 1379, 1444, *Th.* 552, 559, 567, *Ran.* 922, 926, 927, 930, 944, 952, although this change occurs at the beginning of the verse in most tetrameters that Aristophanes uses in dialogue. The pause at diaeresis is oftener coincident with a pause natural to the thought, without change of speaker, a fact indicated in the printed text by punctuation. Cf. *Eq.* 350, 354, 359, 366, 412, 415, 423, 433, 434, 440, etc. But the pause at diaeresis, just as the penthemimeral and hephthemimeral pauses in the trimeter, may break the continuity of the thought expressed in the tetrameter, and the same separation of words logically connected is here allowed that is admitted in the trimeter. See **134**.

180. While the pause that results from diaeresis is more frequent than all other pauses combined, variety of effect in rendering was felt to be desirable in the tetrameter, as in the trimeter. This was secured by means of caesura. In 84 of the 362 melodramatic iambic tetrameters in Aristophanes, or in one in 4·3, the first colon ends within a word, and diaeresis is impossible. To these must be added a considerable number of verses in which the first dimeter ends with a progressive word, as in *Eq.* 363, 365, 873, 880, *Nub.* 1039, 1046, 1067, 1372, 1406, 1410, etc., or the second begins with a recessive word, as in *Eq.* 883, 904, *Nub.* 1385, 1408, 1412, etc. See **135**. In tetrameters which do not admit diaeresis, the main pause may fall after the arsis of the fifth simple foot, ⏑ – ⏑ – ⏑ – ⏑ –

⏑|– ⏑ – ⏑ – –, as in *Eq.* 337, 865, *Nub.* 1060, 1068, 1409, *Ran.* 916, 917, and (recessives) *Nub.* 1385, 1408, or less often after the arsis of the fourth, ⏑ – ⏑ – ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – –, as in *Nub.* 1080, *Ran.* 933, and (progressives) *Nub.* 1039, 1046, 1067, 1406. Other caesuras occur. Two are common, one after the arsis of the sixth simple foot of the tetrameter, ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑|– ⏑ – –, as in *Eq.* 351, 353, 860, 861, 871, 895, and the penthemimeral, ⏑ – ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – –, as in *Eq.* 336, 854, 883. A pause may fall also after the arsis of the second simple foot, ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – ⏑ – –, as in *Eq.* 439, *Nub.* 1047, but it is extremely rare after the arsis of the first (*Eq.* 888) or seventh (*Eq.* 876). Pauses occur also, but less frequently, after theses,—after the second, ⏑ – ⏑ –|⏑ – ⏑ – ⏑ – ⏑ – –, as in *Eq.* 344, 853; after the third, ⏑ – ⏑ – ⏑ –|⏑ – ⏑ – ⏑ – –, as in *Eq.* 427, 436, 904; after the fifth, ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –|⏑ – ⏑ – –, as in *Eq.* 346, 850, 885, 890, 893; less often after the first or the sixth.

181. Different pauses are variously combined, with agreeable effect, but their number is limited with rare exceptions to two, producing three cadences. One of the two pauses is generally at diaeresis. These combinations are illustrated in the next paragraph.

182. The following analysis of 100 melodramatic tetrameters (*Eq.* 335–66, *Nub.* 1036–69, *Ran.* 907–40) will serve to illustrate the foregoing statements. For the significance of the italic figures, see **143**.

8:—A single pause, at diaeresis, occurs in the 52 tetrameters not cited below.

9:—*Eq.* 337, 339, 343, 349; *Nub.* 1044, 1051, 1060, 1068; *Ran.* 916, 917. *7*:—*Eq.* 363, 365; *Nub.* 1039, 1046, 1049, 1057, 1067; *Ran.* 933, 936. *11*:—*Eq.* 353; *Nub.* 1043, 1058; *Ran.* 907, 923. *5*:—*Eq.* 335, 336; *Ran.* 919, 921.

4:—*Nub.* 1041, 1048. *6*:—*Eq.* 352; *Nub.* 1056. *10*:—*Eq.* 346; *Nub.* 1042, 1055, 1059.

3 : *9*:—*Nub.* 1064. *7* : *12*:—*Ran.* 937. *8* : *11*:—*Eq.* 351; *Ran.* 915. *5* : *8*:—*Ran.* 914, 924. *3* : *8*:—*Nub.* 1047; *Ran.* 918.

4 : *8*:—*Eq.* 344. *6* : *8*:—*Nub.* 1062. *2* : *8*:—*Nub.* 1063.

5 : *7* : *10*:—*Eq.* 338.

183. The recitative iambic tetrameter is somewhat more restricted in its use of caesura than the melodramatic tetrameter,

especially in the second half of the verse. Diaeresis is neglected 20 times, once in 7·8 tetrameters. The number of verses in which two pauses occur is relatively smaller. The varieties of combinations of two pauses also are fewer, and no verse occurs that has three pauses.

184. The melic iambic tetrameter differs from the melodramatic in restricting the use of the dactyl and anapaest. There are 86 melic iambic tetrameters in Aristophanes.[1] None of these are non-iambic. One is purely iambic (*Pax* 1314) and two others have no long arsis (*Th.* 312, 352). Fourteen have one long arsis, 1 in 6·14; 43 have two, 1 in 2; 26 have three, 1 in 3·3. Sixty-nine per cent of the complete metres are irrational.

185. There are 19 tribrachs, 1 in 4·5:

Tetram. ⏑⏑⏑		i.	ii.	iii.	iv.	v.	vi.	Total.
86	19	0+0	0+0	0+2	0+3	0+2	3+9	3+16

Of the three tribrachs contained each in one word (*Th.* 352, *Ec.* 493, *Pl.* 292), one (*Th.* 352) consists of a trisyllable. The division ⏑ ⏑|⏑ does not occur. Four dactyls occur (*Vesp.* 538, *Lys.* 1318, *Pl.* 290, 296), 1 in 21·5, one in the first foot, three in the fifth. Five anapaests are found in the manuscripts (*Ach.* 849, 1040, *Pax* 948, *Th.* 312 f. bis). See **70**. Fifteen tetrameters have each one trisyllabic foot, three have two, two have three.

186. The following table will further comparison. The figures in the first six lines indicate verses, those in the last line percentages of metres:

	Trimeters.		Tetrameters.		
	Spoken.	Melic.	Melod.	Melic.	Recit.
One tribrach on the average in . .	3·33	3·30	3·38	4·52	22·14
,, dactyl ,, ,, . .	6·01	25 (16)[2]	7·54	21·50	38·75
,, anapaest ,, ,, . .	2·30	76 (61)[2]	5·56	17·2	155
One verse with one irrational metre in .	3·84	4·75	4·83	6·14	4·84
,, ,, two ,, metres in	2·29	2·37	2·12	2	2·21
,, ,, three ,, ,,	4·02	6·90	3·48	3·30	3·04
Percentage of irrational metres . .	62 %	50 (56) %[2]	67 %	69 %	70 %

[1] *Ach.* 836 f. (2), 842 f. (2), 848 f. (2), 854 f. (2), 1011–14 (2), 1040–43 (2), 1226–31 (6), *Eq.* 756, 759–60 (2), 836, 839–40 (2), *Vesp.* 529–31 (2), 538–9 (2), 634 f. (2), 642 f. (2), *Pax* 859, 863 f. (2), 867, 912, 916 f. (2), 921, 942, 948 f. (2), 1026, 1032 f. (2), 1305 f. (2), 1308–12 (4), 1314 f. (2), *Av.* 1323, *Lys.* 1318–21 (2) *Th.* 312 f., 352 f., *Ran.* 448 f., 454 f., *Ec.* 479, 482 f. (2), 489–93 (5), 500–503 (4), *Pl.* 290–2 (3), 295–8 (4), 301–3 (3), 309 f. (2), 316. *Ec.* 488 and the corresponding period are not included.

[2] See **128**.

187. It appears that the irrational metre preponderates in all forms of iambic verse in comedy, that the dactyl and anapaest are much less frequent in melic than in spoken and melodramatic verse, and that the recitative tetrameter is the severest form of this verse in its sparing use of trisyllabic feet.

188. The iambic tetrameter had great vogue with the poets of the Old Comedy. See Cratinus 26, 43, 195, 196, 231, 300; Crates 14; Pherecrates 93, 105; Hermippus 4, 5, 6; Eupolis 13, 117, 118, 158, 190, 231, 232, 233, 351, 352, 354, 355; Phrynichus 69; Aristophanes 79, 107, 163, 216, 217, 218, 219, 220, 252, 363, 364, 569, 657, 658, 659; Plato 23, 69, 98, 113, 130; Archippus 24, 25; Strattis 30; Theopompus 55, 56; Philyllius 3; Polyzelus 3. See also Antiphanes 25, 300; Anaxandrides 34; Anaxilas 39; frg. incert. 294, 766, 767.

189. The protracted iambic tetrameter, ⏑ – ⏑ – ⏑ – ⏑ – • – ⏑ – ⏑ – – (**72**), is used not only in lyrical[1] but also in recitative parts of comedy,[2] in which the verses were taken by the leaders of the half-choruses or by an actor. Recitative protracted tetrameters are found only in the parode. In the 25 tetrameters in *Vesp.* 248–72 irrational outnumber rational metres in the ratio of 34 to 16, and no trisyllabic foot occurs. On the metre ⏑ ⏑ • ⏑ – in verse 255 see **75**.[3] The verse gains in lightness of movement by resolution of the thesis, as in *Ran.* 440 f. The anapaest never occurs. Diaeresis of the cola is almost invariable,[4] and in tetrameters thus divided the time of the suppressed arsis may have been represented by an actual pause, λεῖμμα (**31**), in recitation.

THE HYPERMETER

190. Acatalectic iambic dimeters and trimeters are combined into hypermeters both in melic (**76**) and in recitative and melodramatic verse (**77**). See **712**. The series commonly ends in a catalectic dimeter, once in a catalectic trimeter,[5] and with one exception[6] it follows recitative or melodramatic tetrameters. The connexion between the tetrameters and the following series of cola is so close that sometimes the speaker does not change (*Eq.*

[1] *Eq.* 757 f. = 837 f. (**91**), *Pax* 939 (**583**), *Lys.* 258 f. = 273 f. and 271 f. (**94**).

[2] *Vesp.* 248–72, *Ran.* 394–7 (2), 440–7 (**4**).

[3] Cf. *Ran.* 394 f., 442 f.

[4] The exceptions are *Vesp.* 252, 265.

[5] *Eq.* 939 ff. Cf. Heliodorus in the scholium on *Eq.* 911: τρίμετρον καταληκτικόν.

[6] *Nub.* 1089 ff.

440 ff., *Nub.* 1088 ff.), and even the grammatical construction is continued (*Nub.* 1385 ff., 1445 ff.).

191. At the close of the parode of the *Lysistrata* (382–6) Aristophanes uses a series of six dimeters that were recited by the leaders of the two half-choruses. This hypermeter ends in a catalectic dimeter and follows thirty-two recitative tetrameters. All the dimeters in the hypermeter except the last are composed exclusively of irrational metres, and they contain no trisyllabic feet.

192. The melodramatic hypermeter occurs more frequently, but is found only in debates.[1] The closely connected cola are made the vehicle of abusive discussion in a dialogue of actors, in which one of the leaders of the chorus sometimes joins, and the tone is often virulent.

193. The metrical form of the melodramatic hypermeter is that of the melodramatic tetrameter (**173 ff.**). Irrational outnumber rational metres, and tribrach,[2] dactyl and anapaest (see **177**) are freely used. If the 213 complete metres that occur in the melodramatic iambic hypermeters found in Aristophanes are expressed in terms of the tetrameter, reckoning three complete metres as the equivalent of a tetrameter, the ratios are as follows: tribrach, 1 in 3·38 in the tetrameter and 1 in 7·88 in the hypermeter; dactyl, 1 in 7·54 and 1 in 8·87; anapaest, 1 in 5·56 and 1 in 5·91; percentage of irrational metres, 67 and 63. In all four particulars the hypermeter is slightly less free than the tetrameter.

194. The dimeters and trimeters of which iambic hypermeters are composed are closely connected by synaphea (**44**), and were therefore in danger of confusion in transmission. A hypermeter in which the number of metres is even may have been written by the poet solely in dimeters, without the variation in cadence which would have resulted from the introduction of trimeters, and it would seem, on the evidence of the two oldest manuscripts of Aristophanes, that *Nub.* 1386 ff. and *Ran.* 971 ff. were composed in this manner. On the other hand, R introduces four trimeters in *Eq.* 441 ff., which consists of 32 metres. At least one trimeter is inevitable in hypermeters in which the

[1] *Eq.* 367–81 ~ 441–56, 911–40, *Nub.* 1089–1104, 1386–90 ~ 1446–51, *Ran.* 97–191.

[2] Even in the fourth foot: *Eq.* 931, *Nub.* 1386, 1388, 1389, *Ran.* 979.

number of metres is uneven, as in *Eq.* 367 ff., 911 ff., *Nub.* 1089 ff., 1446 ff. The final colon in the first (R), second (RV), and third (RV) of these is a catalectic trimeter, and Heliodorus, in the only note now extant on a recitative iambic hypermeter in Aristophanes, confirms the trimeter in the second. See the metrical scholium on *Eq.* 911. In the fourth, the trimeter is the antepenultic colon (RV).

195. The two oldest manuscripts have certain characteristics in common. Both resort to the familiar palaeographical device of writing two dimeters continuously in a single στίχος, in order to save space, and both occasionally end a colon within a metre. There is one serious discrepancy in their practice: V often writes a single metre as a colon, and Heliodorus recognizes an iambic 'monometer' once in melic and once in recitative verse. See the metrical scholia on *Ach.* 274 and *Eq.* 911. R, on the other hand, has this anomaly in only two verses, *Eq.* 911 and *Lys.* 382, in which each hypermeter begins with a dimeter composed of two exclamatory dipodies rendered by different speakers. The 'monometer' affected by V is to be rejected, for the division of a trimeter into metre and dimeter or dimeter and metre is forbidden in iambic verse, in which the trimeter is a normal colon (**67**), and this division lacks historical support. This mode of writing iambic and trochaic trimeters is probably an imitation of the mode properly employed by the colometrists (**831**) in writing the anapaestic dimeter and monometer, which are both true cola (**276**). On the best tradition, the following iambic cola in hypermeters were probably trimeters: *Eq.* 380 f. (κεχηνότος . . . χαλαζᾷ); 442 (φεύξει . . . τέτταρας); 447, 448[a] (τὸν . . . δορυφόραν); 448[b] f. (ποίων . . . Ἱππίου); 454 f. (γάστριζε . . . κόλοις); 939 f. (βουλόμενος . . . ἐναποπνιγείης); *Nub.* 1096 (καὶ . . . σκόπει); 1100, 1101[a] (καὶ . . . ἐρεῖς); 1103 f. (θοἰμάτιον . . . ὑμᾶς); 1449 (οὐδέν σε . . . ἐμβαλεῖν). R needs correction only once. The colon that begins *Eq.* 441 ff. is probably not a trimeter, as in R, but a dimeter. All other cola in iambic hypermeters in Aristophanes are probably dimeters. These hypermeters are all in dialogue except one (and this closes a dialogue, *Nub.* 1386 ff.), and the speaker sometimes changes within the colon, as in the spoken trimeter.

196. The close connexion of the cola in non-melic iambic hypermeters is seen not only in the quantity of the final syllable

of the acatalectic colon, which is always long, as the rhythm demands, but also in the manner in which the cola are joined. A colon frequently ends within a word, as in *Eq.* 375, 378, 445, 912, 915, 927, 936, 937; it may close not only with the subordinate conjunctions ὅπως and ὅτι (**132**), as in *Eq.* 917, *Nub.* 1386, but also with καί (*and*), as in *Eq.* 453, and with prepositions, as in *Eq.* 931, 935; it may even begin with an enclitic, as in *Eq.* 922, or with recessive ἄν, as in *Eq.* 918.

CHAPTER III

TROCHAIC VERSE

197. The fundamental colon of trochaic verse is a dimeter composed of two metres that consist each of two simple feet **(12, 13)**:

δεξιοῦ πρὸς ἀνδρός ἐστι – ∪ – ∪ | – ∪ – ∪ *Ran.* 540

A trochaic dimeter normally consists of twelve primary times and eight syllables. All trochaic verse is in descending rhythm.

198. The arsis of each metre may be irrational:

ἀλλά μ' εὐωχεῖν ἕτοιμος – ∪ – – | – ∪ – ∪ *Vesp.* 341
τίς γάρ ἐσθ' ὁ ταῦτά σ' εἴργων; – ∪ – ∪ | – ∪ – – *Vesp.* 334
τὸν μὲν ἀστεῖόν τι λέξειν – ∪ – – | – ∪ – – *Ran.* 901

Irrational metres are extremely common in all forms of trochaic verse in comedy. See **247, 256, 261, 268.**

199. The thesis of each trochee may be resolved:

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις ⏑ ∪ – – | – ∪ – – *Ran.* 1487
ἀλλ' ἐπαποδυώμεθ' ὦνδρες – ∪ ⏑ ∪ | – ∪ – ∪ *Lys.* 615
οὐκ ἄκαιρα, φρένας ἔχουσα – ∪ – ∪ | ⏑ ∪ – ∪ *Th.* 462
μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος ⏑ ∪ – ∪ | ⏑ ∪ – ∪ *Ran.* 1099
ἕνεκα δόνάκος, ὃν ὑπολύριον ⏑ ∪ ⏑ ∪ | ⏑ ∪ ⏑ ∪ *Ran.* 233

200. If the normally long syllable in the arsis of an irrational metre is resolved, the arsis becomes an 'anapaest' **(17)**:

εἴ τις ἀγαθὸν βούλεται πα- – ∪ ⏑ – | – ∪ – ∪
θεῖν τι παρ' ἐμοὶ χρὴ καθεύδειν – ∪ ⏑ – | – ∪ – – *Ec.* 893 f.

201. The dimeter, by suppression of the arsis of its final trochee, becomes catalectic **(33)**:

ἀλλ' ὕφεσθε τοῦ τόνου – ∪ – ∪ – ∪ – *Vesp.* 337
περιφανῶς δοῦναι δίκην ⏑ ∪ – – – ∪ – *Th.* 465
πολλὰ περιπεπλευκότος – ∪ ⏑ ∪ – ∪ ∪ *Ran.* 535
ἂν λάβῃ μηκέτ' ἀποδῷ – ∪ – – ⏑ ∪ – *Lys.* 1057

The final long syllable of a catalectic metre is never resolved, but it may be short instead of long (**33**).

202. The second colon of trochaic verse is the trimeter, but it is not common. It normally consists of eighteen times and twelve syllables, and its metres admit the varieties of form found in the dimeter, but the thesis of its final trochee is never resolved.

τοὐξύθυμον, ᾧ κολαζόμεσθα, κέντρον
– ∪ – ∪ – ∪ – ∪ – ∪ *Vesp.* 406
ῥῆσιν εὖ λέξειν ἐμέλλομεν τότ', οὐδὲ
– ∪ – – – ∪ – ∪ – ∪ *Vesp.* 1095
ὥσπερ οἰκαδ' εἰς ἑαυτῶν γεννικῶς, ὡς
– ∪ – ∪ – ∪ – – – ∪ – – *Lys.* 1070
τὴν παλαιάν· ὑπὸ λίθῳ γὰρ παντί που χρὴ
– ∪ – – ⏑ ∪ – – – ∪ – – *Th.* 529
κομψότερον ἔτ' ἢ τὸ πρότερον ἀναπέφηνεν
– ∪ ⏑ ∪ – ∪ ⏑ ∪ ⏑ ∪ – ∪ *Th.* 460
ἄναγε δίεχε πάραγε πάρεχε περιπέτεσθε
⏑ ∪ ⏑ ∪ ⏑ ∪ ⏑ ∪ ⏑ ∪ – ∪ *Av.* 1720
αἱμυλᾶν ἀλωπέκων πανσαίμεθα – ∪ – ∪ – ∪ – – ∪ ∪ *Lys.* 1269
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων
⏑ ∪ – – – ∪ – – ⏑ ∪ – *Ran.* 896

203. A trochaic colon of the form – ∪ – ⏑ – – occurs in trochaic, simplified logaoedic and enoplic verse, and occasionally elsewhere in comedy, as the final colon of a period. Cf. *Lys.* 658[b] (**241**), 812, 813 (**242**); *Ran.* 1377 (**218**); *Th.* 319, 330[b] (**411**); *Ec.* 953, 959, 961, 967 (**415**); *Nub.* 460 (**500**); *Pax* 777, 796, 799, 818 (**497**); *Ran.* 884[b] (**347**). This is not the trochaic tripody, – ∪ – ∪ – ∪ (**26**), since the final syllable is long, and the law of the variable syllable in Greek does not permit the substitution of a long for a short (**43, note**). The colon – ∪ – ∪ – –, wherever it occurs, like the corresponding but rare iambic colon, ∪ – ∪ – ⏑ – – (**393**), is a protracted dimeter, – ∪ – ∪ – ⏑ –. Its first metre may be resolved, – ∪ ⏑ ∪, *Eq.* 616[b] (**231**), ⏑ ∪ ⏑ ∪, *Th.* 1055 (**374**), *Ran.* 1490 (**219**), *Ec.* 1177 (**354**); or be protracted, – ∪ – ⏑, *Th.* 326 (**411**),

– · ⏑ ⏑, *Eq.* 616 (**231**), – · – ·, *Lys.* 1264 (**412**); or have paeonic-trochaic form, – ⏑ ⏑· ⏑, *Lys.* 783, 788, 789, 790, 791, 792[b], 814, 816 (**242**). Its second metre is constant, except that under the law of the variable syllable a short may be substituted for the final long; but this variation rarely occurs. Cf. *Eq.* 683[b], – ⏑ = 616[b], – – (**231**); *Lys.* 807 = 783 (**242**); *Ran.* 1499 = 1490 (**219**). This colon had great vogue and received the distinctive name Ἰθυφαλλικόν, 'Ithyphallic' (Heph. 19. 5 ff.).[1] Like any other dimeter, it may be used independently as a subordinate period. Similar to this in all particulars is the trimetrical colon – ⏑ – ⏑ – ⏑ – ⏑ – · · – that occasionally occurs. This is not a pentapody (**26**), but a protracted trimeter. The first two metres admit great variety of form, but the third is constant. Cf. *Th.* 955 (**589**), *Lys.* 666 f., 690 (**241**), 1260, 1261 (**412**). The penthemimer (**36**) is found in parody in *Av.* 945, 953 (**585**), and once in a hyporcheme, *Lys.* 1307 (**413**).

204. The equivalent of the trochee in the first half of the trochaic metre is ⏑ ⏑, in the second half the equivalents are ⏑ ⏑, – –, ⏑ – (**11, 15, 17**). These forms, in their respective places, and also full and protracted (**207 ff.**) metres, are interchangeable with one another in strophe and antistrophe and in two corresponding subordinate periods.

205. A logaoedic metre (**377**) occurs in *Th.* 461 (**237**) in an ode otherwise purely trochaic. Dobree wished to emend this. Logaoedic metres in descending rhythm, – ⏑ – ⏑, – ⏑ – –, – ⏑ – ⏑, occur not infrequently in recitative trochaic tetrameters and hypermeters. Here the dactyl (**389**) usurps the place of the first or last simple foot in a dimeter, which may be part of a tetrameter. Cf. *Eq.* 301, *Av.* 396, *Ach.* 318, *Eq.* 319, *Vesp.* 496, *Av.* 373, 1113 (synizesis?), *Eccl.* 1156. See **386.** Editors have attempted to 'emend' these passages, but the dactyl is here merely a manifestation of the variability of the arsis of the simple foot that prevailed in the primitive dimeter. Compare the use of the logaoedic anapaest in iambic verse (**70**). This manifestation is normal in logaoedic verse (**375 ff.**).

206. A choriamb, – ⏑ ⏑ –, apparently occurs in a few cases in place of a trochaic metre, as in *Ec.* 898 f. (**220**), *Lys.* 1293 (**408**). This is not the true choriamb (**651**); the form is here due to interior anaclasis, ⏑ – for – ⏑. Cf. **71.**

[1] Hephaestion erroneously regards this colon as a brachycatalectic dimeter.

207. By suppression of the second syllable in the arsis of a trochaic metre, the metre assumes 'cretic' form:

ἐκπέσοι σου τὸ τρῆμα	– ∪ – · – ∪ – ∪	*Ec.* 906
χρήσιμον μὲν οὐδέν, ἄλ-	– ∪ – ∪ – ∪ – ·	
λως τε δειλὸν καὶ μέγα	– ∪ – – – ∪ ∪	*Av.* 1476 f.
ἔνθεν ἕζων ἐγώ	– ∪ – · – ∪ –	*Lys.* 625

This is the most frequent form of protraction (**31 f.**) in trochaic verse. The thesis of the first trochee in this protracted metre may be resolved, but this form of the metre is rare:

ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι	⏑ ∪ – · – ∪ – ∪ – ∪ – –	*Ran.* 229
πολυκολύμβοισι μέλεσιν	⏑ ∪ – · – ∪ ⏑ ∪	*Ran.* 245

Cf. *Vesp.* 342, 343 (**238**), *Th.* 959 = 962 = 966 (**589**), *Ec.* 958 (**415**). The corresponding form in iambic verse is · – ∪ ⏑ (**72**).

208. The second syllable in the thesis of a trochaic metre may be suppressed and the metre then assumes 'antibacchiac' (– – ∪) form:

νῦν ἄρ' ἄξιον πᾶσιν	– ∪ – ∪ – · – ∪	*Eq.* 616
εἰργασμέν' εἴθ' ἐπέλ-	– · – ∪ – ∪ – ·	
θοις ἅπαντά μοι σαφῶς	– ∪ – ∪ – ∪ –	*Eq.* 618
αἴρεσθ' ἄνω ἰαί	– · – ∪ – ∪ –	*Lys.* 1292

Such protracted metres are rare.

209. Both syllables are sometimes suppressed and the metre then assumes 'spondaic' form:

ταῦτ' οὖν οὐχ ὕβρις τὰ	– · – · – ∪ – ∪	*Lys.* 658

Cf. the remarkable imitation of an ancient popular song in *Lys.* 781 ff. (**242**) and the hyporchematic ode in simplified logaoedic rhythm in *Lys.* 1247 ff. (**412**). Similarly a catalectic dimeter or trimeter may have 'spondaic' close:

αὐτὸν αὐτὰ λῃρεῖν	– ∪ – ∪ – · –	*Ran.* 1377
διὰ τὸ συνετὸς εἶναι	⏑ ∪ ⏑ ∪ – · –	*Ran.* 1490

These are Ithyphallics (**203**).

For the metre – ∪ ⏑ · ∪, see **223 ff.**

210. The subordinate period that occurs oftenest in melic trochaic verse is the catalectic tetrameter, composed of an acatalectic and a catalectic dimeter. This is the subordinate

period employed in the long, stichic systematic period found in *Vesp.* 415–29 (**243**). The hexameter is also a favourite form of subordinate period, and the dimeter is constantly thus employed, but trimeters are rare. Pentameters, heptameters and octameters are not uncommon. The chief constituent of the melic trochaic hypermetrical period is the dimeter; trimeters are rare. On the combination of subordinate periods, hypermeters and intermediate periods to form systematic periods, see **720 ff.**

211. The catalectic tetrameter is the trochaic verse chiefly used by the comic poets in recitative rendering (**244 ff., 259, 260 ff.**). These tetrameters may be followed by hypermeters (**267 ff.**).

212. Trochaic has special affinity for paeonic rhythm, of which it is probably the immediate source (**619 ff.**), and melic trochaic tetrameters frequently occur in systematic periods that are chiefly paeonic. See **442.** It occurs also combined with other rhythms.

213. Aristides (98 M., 60. 5 ff. J.) characterizes the regular iamb and trochee of diplasic rhythm (**9, ii.**) as follows: *τῶν δ' ἐν διπλασίονι γινομένων σχέσει οἱ μὲν ἁπλοῖ τροχαῖοι καὶ ἴαμβοι τάχος τε ἐπιφαίνουσι καί εἰσι θερμοὶ καὶ ὀρχηστικοί.* The genetic relation of trochaic with iambic rhythm is close (**608 ff.**), but on their distinct separation (**610, 789**) they were differentiated in use. Iambic rhythm is lively and singularly adapted to express the give and take of dialogue, whether in melic or spoken verse (**79**); trochaic rhythm, as the name implies, became pre-eminently the rhythm of quick movement, whether of dance or march. Aristotle (*Rhet.* iii. 8. 4) includes trochaic among the rhythms that are not appropriate to rhythmical prose composition: *ὁ δὲ τροχαῖος κορδακικώτερος· δηλοῖ δὲ τὰ τετράμμετρα, ἔστι γὰρ τροχερὸς ῥυθμὸς τὰ τετράμετρα.* The use of the trochaic tetrameter by the dramatic poets is excellently stated by the scholiast on *Ach.* 204: *ἐντεῦθεν ἡ πάροδος γίνεται τοῦ χοροῦ ὃν συμπληροῦσιν οἱ Ἀχαρνεῖς· παράγονται δὲ συντόνως καὶ μετὰ σπουδῆς, διώκοντες τὸν Ἀμφίθεον σπονδὰς ποιησάμενον πρὸς τοὺς Λακεδαιμονίους. γέγραπται δὲ τὸ μέτρον τροχαϊκόν, πρόσφορον τῇ τῶν διωκόντων γερόντων σπουδῇ· ταῦτα δὲ ποιεῖν εἰώθασιν οἱ τῶν δραμάτων ποιηταὶ καὶ τραγικοὶ καὶ κωμικοί, ἐπειδὰν δρομαίως εἰσάγωσι τοὺς χορούς, ἵνα ὁ λόγος συντρέχῃ τῷ δράματι.* (Codd. ΓΕ.)

Melic Trochaic Verse

214. *Ran.* 895–904 = 992–1003 (Debate).

Strophe.

Ἡμ. α′ καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν **281** ⏓ – – – ⏔ ⏓ – – 2
896 παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τινὰ λόγων
⏑⏑ ⏑ ⏓ – – ⏑ – – ⏑⏑ ⏑ – 3^c
ἐμμέλειαν· ἔπιτε δαΐαν ὁδόν. **51** – ⏑ – ⏑ ⏑⏑ ⏑ – ⏑ – ⏑ ⏒ 3^cv
γλῶσσα μὲν γὰρ ἠγρίωται, – ⏑ – ⏒ – ⏑ – –
899 λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
5 – ⏑ – ⏑ – ⏑ – ⏓
οὐδ' ἀκίνητοι φρένες. – ⏑ – – – ⏑ ⏑ 6^cv
900 προσδοκᾶν οὖν εἰκός ἐστι – ⏑ – – – ⏑ – ⏒
901 τὸν μὲν ἀστεῖόν τι λέξειν – ⏑ – – – ⏑ – ⏓
καὶ κατερρινημένον, – ⏑ – – – ⏑ ⏒ 6^cv
902 τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις
10 – ⏑ – – – ⏑ – –
τοῖς λόγοισιν ἐμπεσόντα συσκεδᾶν πολ-
– ⏑ – ⏒ – ⏑ – ⏑ – ⏑ – –
λὰς ἀλινδήθρας ἐπῶν. – ⏑ – – – ⏑ – 7^c

Antistrophe.

Ἡμ. β′ τάδε μὲν λεύσσεις φαίδιμ' Ἀχιλλεῦ·
993 σὺ δὲ τί φέρε πρὸς ταῦτα λέξεις; μόνον ὅπως
μή σ' ὁ θυμὸς ἁρπάσας
995 ἐκτὸς οἴσει τῶν ἐλαῶν, δεινὰ γὰρ κατηγόρηκεν· ἀλλ' ὅπως ὦ γεννάδα
998 μὴ πρὸς ὀργὴν ἀντιλέξεις, ἀλλὰ συστείλας ἄκροισι χρώμενος τοῖς ἱστίοις,
1001 εἶτα μᾶλλον μᾶλλον ἄξεις καὶ φυλάξεις, ἡνίκ' ἂν τὸ πνεῦμα λεῖον καὶ καθεστηκὸς λάβῃς.

993 σὺ δὲ τί Bentley: σὺ δὴ τί A, σὺ δὴ R, σὺ δὲ δὴ τί V 1000 τοῖς ἱστίοις Schol.: τοῖς ἱστίοισιν RU, τοῖσιν ἱστίοισιν VM, τοῖσιν ἱστίοις A

Monostrophic dyad. A = AB (895–7, 898–904). A = abb, 2 3 3, proödic triad: an anapaestic dimeter as proöde to two catalectic trochaic trimeters. See **738**. In the antistrophe A = abc, 2 3 2. See **771**. B = aab, 6 6 7, epodic triad: two trochaic hexameters with a heptameter as epode. See **737**. Anapaestic rhythm and trochaic are not concordant and the effect of the shift of rhythm at 896 is marked (**281**).

215. *Aves* 1470–81 = 1482–93 (Stasimon II.).

Strophe.

	Ἡμ. α′ πολλὰ δὴ καὶ καινὰ καὶ θαυ-		– ∪ – – – ∪ – –	ˉ
1471	μάστ' ἐπεπτόμεσθα καὶ	207	– ∪ – ⏑ – ∪ – ·	
	δεινὰ πράγματ' εἴδομεν.		– ∪ – ∪ – ∪ ⏑	6cv
	ἔστι γὰρ δένδρον πεφυκὸς		– ∪ – – – ∪ – ⏑	ˉ
	ἔκτοπόν τι Καρδίας ἀ-	5	– ∪ – ⏑ – ∪ – ∪	ˉ
1475	πωτέρω Κλεώνυμος,		– ∪ – ⏑ – ∪ ⏑	6cv
	χρήσιμον μὲν οὐδέν, ἄλ-		– ∪ – ∪ – ∪ – ·	ˉ
	λως δὲ δεινὸν καὶ μέγα.		– ∪ – – – ∪ ⏑	4cv
	τοῦτο ⟨τοῦ⟩ μὲν ἦρος ἀεὶ	802	– ∪ – ∪ – ∪ – –	
	βλαστάνει καὶ συκοφαντεῖ,	10	– ∪ – – – ∪ – –	
1480	τοῦ δὲ χειμῶνος πάλιν τὰς		– ∪ – – – ∪ – –	
	ἀσπίδας φυλλορροεῖ.		– ∪ – ⏓ – ∪ ⏓	8cv

Antistrophe.

Ἡμ. β′ ἔστι δ' αὖ χώρα πρὸς αὐτῷ τῷ σκότῳ πόρρω τις ἐν τῇ λύχνων ἐρημίᾳ,

1485 ἔνθα τοῖς ἥρωσιν ἄνθρωποι συναριστῶσι καὶ ξύνεισι πλὴν τῆς ἑσπέρας.

1488 τηνικαῦτα δ' οὐκέτ' ἦν ἀσφαλὲς ξυντυγχάνειν.

1490 εἰ γὰρ ἐντύχοι τις ἥρῳ τῶν βροτῶν νύκτωρ Ὀρέστῃ, γυμνὸς ἦν πληγεὶς ὑπ' αὐτοῦ πάντα τἀπιδέξια.

1478 ⟨τοῦ⟩ μὲν Bentley : μέν γε (sic) Vp2HC

Monostrophic dyad. A = aabc, 6 6 4 8, epodic tetrad: two hexameters and a tetrameter, with an octameter as epode. See **743**. On the protraction in the second colon, see the second colon (hyphenated) in the following lyric, in which the same melody is repeated with slight variations.

216. *Aves* 1553–64 = 1694–1705 (Syzygy III.).

Strophe.

	Ἡμ. α′ πρὸς δὲ τοῖς Σκιάποσιν λί-		– ∪ – ∪ – ∪ – –	ˉ
	μνη τις ἔστ' ἄλουτος οὗ		– ∪ – ∪ – ∪ – ·	ˉ
1555	ψυχαγωγεῖ Σωκράτης·		– ∪ – ⏓ – ∪ ⏓	6cv
	ἔνθα καὶ Πείσανδρος ἦλθε		– ∪ – – – ∪ – ⏑	ˉ
	δεόμενος ψυχὴν ἰδεῖν ἣ	5	∞ ∪ – – – ∪ – –	ˉ
	ζῶντ' ἐκεῖνον προὔλιπε,		– ∪ – – – ∪ ∪	6cv
	σφάγι' ἔχων κάμηλον ἀ-		∞ ∪ – ⏑ – ∪ – ·	ˉ
1560	μνόν τιν', ἧς λαιμοὺς τεμὼν		– ∪ – ⏓ – ∪ – –	4c
	ὥσπερ οὐδυσσεὺς ἀπῆλθε,		– ∪ – – – ∪ – ∪	ˉ
	κἄτ' ἀνῆλθ' αὐτῷ κάτωθεν	10	– ∪ – – – ∪ – –	

πρὸς τὸ λαῖτμα τῆς καμήλου — ⏑ – ⏑ – ⏑ – –
Χαιρεφῶν ἡ νυκτερίς. — ⏑ – – – ⏑ ⏑ 8^{cv}

Antistrophe.

Ἡμ. β' ἔστι δ' ἐν Φαναῖσι πρὸς τῇ Κλεψύδρᾳ πανοῦργον ἐγγλωττογα-
στόρων γένος,
οἳ θερίζουσίν τε καὶ σπείρουσι καὶ τρυγῶσι ταῖς γλώτταισι
συκάζουσί τε·
βάρβαροι δ' εἰσὶν γένος, Γοργίαι τε καὶ Φίλιπποι.
κἀπὸ τῶν ἐγγλωττογαστόρων ἐκείνων τῶν Φιλίππων πανταχοῦ τῆς
Ἀττικῆς ἡ γλῶττα χωρὶς τέμνεται.

1561 οὐδυσσεὺς Bentley: Ὀδυσσεὺς

Monostrophic dyad. A = aabc, 6 6 4 8, epodic tetrad: two hexameters and a tetrameter, with an octameter as epode. See **743**. The eighth colon is catalectic in the strophe but ends full (proper name) in the antistrophe (**44**). Compare the corresponding colon in the preceding lyric.

217. *Ran.* 534–48 = 590–604 (Syzygy).

LYRICAL DUO

Strophe.

Κορ. α' ταῦτα μὲν πρὸς ἀνδρός ἐστι — ⏑ – ⏑ – ⏑ – ⏑
νοῦν ἔχοντος καὶ φρένας καὶ — ⏑ – – – ⏑ – ⏓
535 πολλὰ περιπεπλευκότος, — ⏑ ⏑̄ ⏑ – ⏑ ⏑ 6^{cv}
536 μετακυλίνδειν αὐτὸν ἀεὶ 801 ⏑̃ ⏑ – – – ⏑ – –
πρὸς τὸν εὖ πράττοντα τοῖχον 5 – ⏑ – – – ⏑ – –
μᾶλλον ἢ γεγραμμένην 51 – ⏑ – ⏑ – ⏑ ⏓ 6^{cv}
538 εἰκόν' ἑστάναι, λαβόνθ' ἓν — ⏑ – ⏑ ⏑ – ⏑ – ⏓
σχῆμα· τὸ δὲ μεταστρέφεσθαι — ⏑ ⏑̃ ⏑ – ⏑ – –
539 πρὸς τὸ μαλθακώτερον — ⏑ – ⏑ – ⏑ ⏑ 6^{cv}
540 δεξιοῦ πρὸς ἀνδρός ἐστι 10 – ⏑ – ⏑ – ⏑ – ⏑
καὶ φύσει Θηραμένους. — ⏑ – – – ⏑ ⏓ 4^{cv}
Δι. οὐ γὰρ ἂν γέλοιον ἦν, εἰ — ⏑ – ⏑ – ⏑ – –
Ξανθίας μὲν δοῦλος ὢν ἐν — ⏑ – – – ⏑ – –
στρώμασιν Μιλησίοις — ⏑ – ⏑ – ⏑ ⏓ 6^{cv}
543 ἀνατετραμμένος κυνῶν ὀρ- 15 ⏑̃ ⏑ – ⏑ – ⏑ – ⏓
χηστρίδ' εἶτ' ᾔτησεν ἀμιδ', ἐ- — ⏑ – – – ⏑ ⏑̄ ⏑
γὼ δὲ πρὸς τοῦτον βλέπων — ⏑ – – – ⏑ ⏓ 6^{cv}
545 τοὐρεβίνθου 'δραττόμην, οὗ- — ⏑ – ⏓ – ⏑ – –
τος δ' ἄτ' ὢν αὐτὸς πανοῦργος — ⏑ – – – ⏑ – ⏑
εἶδε, κᾆτ' ἐκ τῆς γνάθου 20 – ⏑ – ⏓ – ⏑ ⏓ 6^{cv}
548 πὺξ πατάξας μοὐξέκοψε — ⏑ – ⏓ – ⏑ – ⏑
τοὺς χοροὺς τοὺς προσθίους; — ⏑ – – – ⏑ ⏓ 4^{cv}

Antistrophe.

Κορ. *β′ νῦν σὸν ἔργον ἔστ', ἐπειδὴ τὴν στολὴν εἴληφας ἥνπερ εἶχες ἐξ ἀρχῆς πάλιν,*
592 *ἀνανεάζειν καὶ βλέπειν αὖθις τὸ δεινόν, τοῦ θεοῦ μεμνημένον*
594 *ᾧπερ εἰκάζεις σεαυτόν. εἰ δὲ παραληρῶν ἁλώσει κἀκβαλεῖς τι μαλθακόν,*
596 *αὖθις αἱρεσθαί σ' ἀνάγκη 'σται πάλιν τὰ στρώματα.*
Ξαν. *οὐ κακῶς ὦνδρες παραινεῖτ', ἀλλὰ καὐτὸς τυγχάνω ταῦτ' ἄρτι συννοούμενος.*
599 *ὅτι μὲν οὖν, ἦν χρηστὸν ᾖ τι, τοῦτ' ἀφαιρεῖσθαι πάλιν πειράσεταί μ' εὖ οἶδ' ὅτι.*
601 *ἀλλ' ὅμως ἐγὼ παρέξω 'μαυτὸν ἀνδρεῖον τὸ λῆμα καὶ βλέποντ' ὀρίγανον.*
604 *δεῖν δ' ἔοικεν, ὡς ἀκούω τῆς θύρας καὶ δὴ ψόφον.*

542 *στρώμασιν* Brunck: *στρώμασι* 595 *κἀκβαλεῖς* Hermann: *κἀκβάλῃς* V, *καὶ βάλῃς* RAU, *καὶ βάλλεις* M 596 *'σται* Dawes: *'στι* V, om. RAUM

Monostrophic dyad. A = AA (534–40, 541–8). A = aaab, 6 6 6 4, periodic tetrad: a hexameter as proöde that anticipates the melody of the two hexameters that follow, and a tetrameter as epode. See 747. But in the antistrophe 592 f. is a pentameter and A there = abac, 6 5 6 4. See 748. See also 51.

218. *Ran.* 1370–7 (Episode II.).

Χο. *ἐπίπονοί γ' οἱ δεξιοί.* ⏑ ∪ – – – ∪ – 2^{C}
1371 *τόδε γὰρ ἕτερον αὖ τέρας* ⏑ ∪ ⏑ ∪ – ∪ ∪ 2^{CV}
νεοχμόν, ἀτοπίας πλέων, ⏑ ∪ ⏑ ∪ – ∪ – 2^{C}
ὃ τίς ἂν ἐπενόησεν ἄλλος; ⏑ ∪ ⏑ ∪ – ∪ – –
μὰ τὸν ἐγὼ μὲν οὐδ' ἂν εἷ τις 5 ⏑ ∪ – ∪ – ∪ – ∪
1375 *ἔλεγέ μοι τῶν ἐπιτυχόντων* ⏑ ∪ – – ⏑ ∪ – –
ἐπιθόμην, ἀλλ' ᾠόμην ἂν ⏑ ∪ – – – ∪ – ∪
αὐτὸν αὐτὰ ληρεῖν. 203 – ∪ – ∪ – · – 10^{C}

1376 *ἐπιθόμην* Bentley: *ἐπειθόμην*

Non-antistrophic. A = aaab, 2 2 2 10, periodic tetrad: a dimeter as proöde that anticipates the melody of the two dimeters that follow, and a decameter as epode. See 747.

219. The same melody, expanded by a colon, occurs as the second stasimon.

Ran. 1482–90 = 1491–99 (Stasimon II.).

Strophe.

Ἡμ. *ά μακάριός γ' ἀνὴρ ἔχων* ⏑ ∪ – ∪ – ∪ – 2^{C}
ξύνεσιν ἠκριβωμένην. ⏑ ∪ – ⏑ – ∪ – 2^{C}
πάρα δὲ πολλοῖσιν μαθεῖν. ⏑ ∪ – ⏑ – ∪ – 2^{C}

1485 ὅδε γὰρ εὖ φρονεῖν δοκήσας ⏑ ∪ – ∪ ⏑ ∪ – ⏑
πάλιν ἄπεισιν οἴκαδ' αὖθις, **204** 5 ⏑ ∪ – ∪ – ∪ – ∪
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις, ⏑ ∪ – – – ∪ – ⏑
ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ ⏑ ∪ – ∪ – ∪ – –
ξυγγενέσι τε καὶ φίλοις **204** ⏑ ∪ ⏑ ∪ – ∪ – ⏑
1490 διὰ τὸ συνετὸς εἶναι. **203** ⏑ ∪ ⏑ ∪ – · ⏑ 12^{cv}

Antistrophe.

Ἡμ. β' χαρίεν οὖν μὴ Σωκράτει
1492 παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν
τά τε μέγιστα παραλιπόντα
1495 τῆς τραγῳδικῆς τέχνης.
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι
παραφρονοῦντος ἀνδρός.

1496 *σεμνοῖσιν* Brunck : *σεμνοῖσι*

Monostrophic dyad. A = aaab, 2 2 2 12, periodic tetrad · a dimeter as proöde that anticipates the melody of the two dimeters that follow, and a dodecameter as epode. See **747**.

220. *Eccl.* 893–99 (Episode II.).

Γραῦς. εἴ τις ἀγαθὸν βούλεται πα- – ∪ ⏑ – – ∪ – ∪ ⏑
894 θεῖν τι, παρ' ἐμοὶ χρὴ καθεύδειν. – ∪ ⏑ – – ∪ – –
οὐ γὰρ ἐν νέαις τὸ σοφὸν ἔν- – ∪ – ∪ – ∪ ⏑ ∪ ⏑
εστιν ἀλλ' ἐν ταῖς πεπείραις· – ∪ – – – ∪ – –
897 οὐδέ τις στέργειν ἂν ἐθέλοι 5 – ∪ – – – ∪ ⏑ –
μᾶλλον ἢ 'γὼ τὸν φίλον ὅπερ ξυνείην,
206 – ∪ – – – ∪ ∪ – – ∪ – –
ἀλλ' ἐφ' ἕτερον ἂν πέτοιτο. – ∪ ⏑ ∪ – ∪ – ∪ 15

Non-antistrophic proöde of a proödic combination of eleven strophes (**717**). A is an indivisible period of fifteen metres. See **773**. See also **777**. On the acatalectic close of this systematic period, cf. *Ec.* 938 ff. (**567**), *Ran.* 323 ff. (**427**), 372 ff. (**301**), 398 ff. (**82**), 416 ff. (**80**). This form of close is normal in periods that end in paeonic rhythm (**430 ff.**).

221. *Thesm.* 659–666 (Syzygy).

Κορ. β' εἶα δὴ πρώτιστα μὲν χρὴ – ∪ – – – ∪ – –
κοῦφον ἐξορμᾶν πόδα – ∪ – – – ∪ ∪ 4 ^{v}
660 καὶ διασκοπεῖν σιωπῇ – ∪ – ∪ – ∪ – –
πανταχῇ, μόνον δὲ χρὴ – ∪ – ∪ – ∪ – 4^{c}

661 μὴ βραδύνειν, ὡς ὁ καιρός 5 – ∪ – – – ∪ – ∪
ἐστι μὴ μέλλειν ἔτι, – ∪ – – – ∪ ∪ 4^{cv}
662 ἀλλὰ τὴν πρώτην τρέχειν χρῆν – ∪ – – – ∪ – –
ὡς τάχιστ' ἤδη κύκλῳ. – ∪ – – – ∪ – 4^{c}
Ἡμ. α' εἰά νυν ἴχνευε καὶ μά- – ∪ – ∪ – ∪ – ∪
τευε ταχὺ πάντ', εἴ τις ἐν τόποις ἑδραῖος
10 – ∪ ⏑ – – ∪ – ∪ – ∪ – ∪
ἄλλος αὖ λέληθεν ὤν. – ∪ – ∪ – ∪ – 7^{c}
Ἡμ. β' παντα χῇ δὲ ῥῖψον ὄμμα, 796 – ∪ – – – ∪ – ∪
666 καὶ τὰ τῇδε καὶ τὰ δεῦρο – ∪ – ∪ – ∪ – ∪
πάντ' ἀνασκόπει καλῶς. – ∪ – ∪ – ∪ – 6^{c}

660b παντα χῇ, μόνον δὲ χρὴ Küster: μόνον δὲ χρὴ παντα χῇ 662 χρῆν Bentley: χρὴ 665 δὲ ῥῖψον Hermann: διάρριψον

Non-antistrophic. A = AB (659–62, 663–6). A: a stichic intermediate period, composed of four tetrameters. See 778. B = ab, 7 6, pericopic dyad: heptameter, hexameter. See 770.

222. *Thesm.* 520–30 (Debate).

Χο. τουτὶ μέντοι θαυμαστόν, 281 – – – – – – ∪ 2^{v}
521 ὁπόθεν ηὑρέθη τὸ χρῆμα ⏑ ∪ – ∪ – ∪ – ∪
χῆτις ἐξέθρεψε χώρα – ∪ – ∪ – ∪ – –
τήνδε τὴν θρασεῖαν οὕτω. – ∪ – ∪ – ∪ – –
τάδε γὰρ εἰπεῖν τὴν πανοῦργον 5 ⏑ ∪ – – – ∪ – –
525 κατὰ τὸ φανερὸν ὧδ' ἀναιδῶς ⏑ ∪ ⏑ ∪ – ∪ – –
οὐκ ἂν ᾠόμην ἐν ἡμῖν – ∪ – ∪ – ∪ – –
οὐδὲ τολμῆσαί ποτ' ἄν. – ∪ – – – ∪ ∪ 14^{cv}
ἀλλ' ἅπαν γένοιτ' ἂν ἤδη· – ∪ – ∪ – ∪ – –
τὴν παροιμίαν δ' ἐπαινῶ 10 – ∪ – ∪ – ∪ – –
τὴν παλαιάν· ὑπὸ λίθῳ γὰρ παντί που χρὴ
– ∪ – – ⏑ ∪ – – – ∪ – –
530 μὴ δάκῃ ῥήτωρ ἀθρεῖν. – ∪ – – – ∪ – 9^{c}

Non-antistrophic. A = abc, 2 14 9, pericopic triad: paroemiac, hypermeter of fourteen metres, nonameter. See 771.

Paeonic-Trochaic Verse

223. In many odes of Aristophanes metres that appear to be paeons (– ∪ ∪ ∪) or cretics (– ∪ –) and trochaic dipodies are freely mingled in the same subordinate period and even in the same colon:

ἀλλ' ἀπαλὸν ἄν μ' ἴδοις καὶ πολὺ νεώτερον ἀπαλλαγέντα πραγμάτων
– ∪ ∪ ∪ – ∪ – – ∪ ∪ ∪ – ∪ ∪ ∪ – ∪ – ∪ – ∪ –

Pax 351 ff. (232)

πᾶσιν ὁπόσοι γεωργικὸν βίον ἐτρίβομεν· μόνη γὰρ ἡμᾶς ὠφέλεις

– ∪ ∪ ∪ – ∪ – ∪ – ∪ ∪ ∪ – ∪ – ∪ – ∪ – – – ∪ –

Pax 589 ff. (**233**)

Cf. *Lys.* 1046 ff. (**239**), 1192 ff. (**240**).

224. The time of the metres in periods such as the preceding must have been equalized. The same necessity is even more obvious in cases, of which there are many in these odes even in parts that it is agreed are trochaic, where the equivalence of – ∪ – ⏑ with – ∪ ∪ ∪ and – ∪ – is established by correspondence between strophe and antistrophe:

οὕτως ἦν νεανίσκος Μελανίων τις, ὃς φεύγων γάμον ἀφίκετ' εἰς ἐρημίαν
κἀν τοῖς ὄρεσιν ᾤκει =
Τίμων ἦν τις ἀίδρυτος ἀβάτοισιν ἐν σκώλοισι τὰ πρόσωπα περιειργμένος
Ἐρινύων ἀπορρώξ

– · – · – ∪ ⏑ ⏑ – ∪ ∪ ∪ – ∪ – – – ∪ ∪ ∪ – ∪ ⏑ ∪

– ∪ ⏑ ⏑ – ∪ ⏑ ∪ – · – *Lys.* 784 f. = 808 f. (**242**)

οἴχεται, κύκνου τε πολιώτεραι δὴ =
ῥῆσιν εὖ λέξειν ἐμέλλομεν τότ', οὐδὲ

– ∪ – ⏑ – ∪ ⏑ ∪ – ∪ – ∪ *Vesp.* 1064 = 1095 (**235**).

Cf. *Lys.* 789 = 813 (**242**), *Vesp.* 342 f. = 373 f. (**238**), 412 ff. = 468 ff. (**243**). Editors, with grave disregard of tradition, have endeavoured, in order to secure exact metrical agreement, to 'emend' many of these passages that are otherwise unobjectionable. But these correspondences are not to be set aside in a manner so summary.

225. The problem in these cases is of the same nature as that in logaoedic and simplified logaoedic verse (**388 f.**, **400**). Within the limits of a subordinate period, at least, the time must have been approximately unified, there must have been a single prevailing rhythm. In the following analyses it is assumed that this was consistently trochaic, and that the time of the apparent paeons and cretics was in some manner equalized with that of the trochaic metres among which they occur. This is the natural conclusion. The cretic (– ∪ –) is a familiar form that both iambic and trochaic metres with a suppressed arsis constantly assume in both tragedy and comedy. See **72** and **207**. But the paeon is not to be separated from the cretic, i.e. protracted trochaic metre, in these odes. That they are metrically equivalent is proved by their correspondence in strophe and antistrophe. Cf. *Vesp.* 428 = 486 (**243**), *Pax* 352 = 390, 354 =

392, 359 = 398 (**232**). Furthermore, the paeon occurs quite independently among metres that it is agreed are trochaic:

καὶ κελεύετ' αὐτὸν ἥκειν — ⏑ — ⏑ — ⏑ — —
ὡς ἐπ' ἄνδρα μισόπολιν — ⏑ — ⏑ — ⏑ ⏑ ⏑
ὄντα κἀπολούμενον, ὅτι — ⏑ — ⏑ — ⏑ ⏑ ⏑
τόνδε λόγον εἰσφέρει. — ⏑ ⏑ ⏑ — ⏑ — · *Vesp.* 410 ff.

226. The ease with which the paeon could be associated with trochaic metres is remarkably exemplified in the *Lysistrata* (1014–1035), where Aristophanes has used *κατὰ στίχον* a form of trochaic tetrameter in which the third metre is continuously — ⏑ ⏑ ⏑.

227. It seems probable that the 'paeon' in all these cases is a 'light' trochaic metre and arose in the dance. The long syllable in the arsis of the trochaic metre was differentiated from the long in the thesis by shortening. Expressed in mechanical symbols, — ⏑ — ⏑ became — ⏑ ⏑ ⏑. The cretic of three syllables (— ⏑ —) is a later substitute for — ⏑ ⏑ ⏑. See **620**, where this interesting subject is considered from the point of view of the probable origin of paeonic verse.

228. It must not be forgotten, however, that the equalization of the time of combined metres of different metrical constitution in Greek verse was neither mathematical nor slavish. The equality of metres was not absolute even in Greek melic poetry. That conception of Greek rhythm is disproved once for all by the existence of irrational metres (**16**). The forms — ⏑ — ⏑, — ⏑ — —, — ⏑ ⏑ ⏑ were felt to be different, but they were controlled by a uniform rhythm. The mechanical devices for expressing the metrical relations of the different forms of trochaic metres to one another are, unfortunately, inadequate. To indicate these relations, so far as this can be done, the dot is used in this book to signify not only the loss of a syllable, with measurable protraction of the adjacent long syllable (see **31 f.**), but also the shortening of a simple thesis in the arsis of a trochaic and an iambic (**75**) metre (— ⏑ ⏑ ⏑ for — ⏑ — ⏑, and ⏑ ⏑ ⏑ — for ⏑ — ⏑ —). In the rhythmization of an entire subordinate period, — ⏑ — —, — ⏑ — ⏑, — ⏑ ⏑ · ⏑ and — ⏑ — · are rhythmical equivalents, although not mathematically equal. The paeonic-trochaic metre, then, embodies the contrary phenomenon to that observed in an irrational metre. One must accustom oneself

to – ∪ ∪ ∪ as the rhythmical equivalent of – ∪ – ∪, just as – ∪ – – for – ∪ – ∪ has become a familiar substitution.

229. The effect of the introduction of this lighter form (– ∪ ∪ ∪) of the trochaic metre, which is not found in tragedy, is unmistakable. Originally hyporchematic, these light metres quicken the movement perceptibly when they occur, and this is especially marked when they are brought into contrast with the irrational form of the metre with its effect of retardation. Cf. *Lys.* 664–6 with 667–71 (**241**), 1192–4 with 1197–9 (**240**), *et passim.*

230. *Lys.* 614–25 = 636–47 (Parabasis).

Strophe.

Χο. Γερ. οὐκέτ' ἔργον ἐγκαθεύδειν – ∪ – ∪ – ∪ – ⏑
ὅστις ἔστ' ἐλεύθερος, – ∪ – ∪ – ∪ ⏑ 4^{cv}
615 ἀλλ' ἐπαποδυώμεθ' ὦνδρες – ∪ ⏑⏑ ⏑ – ∪ – –
τουτῳὶ τῷ πράγματι. – ∪ – – – ∪ ⏑ 4^{cv}
616 ἤδη γὰρ ὄζειν ταδὶ 367 ff., 72 5 – – ∪ – · – ∪ –
πλειόνων καὶ μειζόνων · – ∪ – ⏑ – ∪ –
617 πραγμάτων μοι δοκεῖ, · – ∪ – · – ∪ – 6
618 καὶ μάλιστ' ὀσφραίνομαι τῆς – ∪ – ⏑ – ∪ – ⏑
Ἱππίου τυραννίδος· – ∪ – ∪ – ∪ ∪ 4^{cv}
619 καὶ πάνυ δέδοικα μὴ 10 – ∪ ∪· ∪ – ∪ – ·
τῶν Λακώνων τινὲς – ∪ – · – ∪ ⏑ 4^{cv}
δεῦρο συνεληλυθότες – ∪ ∪· ∪ – ∪ ∪· ∪
ἄνδρες εἰς Κλεισθένους – ∪ – · – ∪ – 4^{cv}
623 τὰς θεοῖς ἐχθρὰς γυναῖκας – ∪ – ⏑ – ∪ – ∪
ἐξεπαίρωσιν δόλῳ 15 – ∪ – – – ∪ – 4^{c}
624 καταλαβεῖν τὰ χρήμαθ' ἡμῶν τόν τε μισθόν,
⏑⏑ ∪ – ∪ – ∪ – ⏑ – ∪ – ⏑
ἔνθεν ἔζων ἐγώ. – ∪ – · – ∪ ⏑ 5^{cv}

Antistrophe.

Χο. Γυν. οὐκ ἄρ' εἰσιόντα σ' οἰκαδ' ἡ τεκοῦσα γνώσεται.
637 ἀλλὰ θώμεσθ' ὦ φίλαι γρᾶες ταδὶ πρῶτον χαμαί.
638 ἡμεῖς γὰρ ὦ πάντες ἀστοὶ λόγων κατάρχομεν τῇ πόλει χρησίμων·
640 εἰκότως, ἐπεὶ χλιδῶσαν ἀγλαῶς ἔθρεψέ με.
641 ἑπτὰ μὲν ἔτη γεγῶσ' εὐθὺς ἠρρηφόρουν·
643 εἶτ' ἀλετρὶς ἦ δεκέτις οὖσα τἀρχηγέτι·
645 κἆτ' ἔχουσα τὸν κροκωτὸν ἄρκτος ἦ βραυρωνίοις·
646 κἀκανηφόρουν ποτ' οὖσα παῖς καλὴ 'χουσ' ἰσχάδων ὁρμαθόν.

615 ὦνδρες Meineke : ἄνδρες ΓBC, ἄνθρωποι R 636 οὐκ ἄρ' Dobree : οὐ γὰρ εἰσιόντα σ' Bentley : εἰσιόντας 645 κἆτ' ἔχουσα Bentley : κατέχουσα ΓBC, καταχέουσα R

Monostrophic dyad. A = AB (614–18, 619–25). A = aaba, 4 4 6 4, epodic tetrad: two trochaic tetrameters and an iambic hexameter with a third trochaic tetrameter as epode that repeats the melody of the first two periods. See **744**. B = aabc, 4 4 4 5, epodic tetrad: two paeonic-trochaic tetrameters and a trochaic tetrameter, with a pentameter as epode. See **743**.

231. *Eq.* 616–23 = 683–90 (Syzygy).

Strophe.

Ἡμ. α′	νῦν ἄρ' ἄξιον πᾶσίν	**204, 208**	– ⏑ – ⏑ – ⏓ – ⏑
	ἐστιν ὀλολύξαι.	**203**	– ⏓ ⏖ ⏑ – · ⏓ 4^{cv}
617	ὦ καλὰ λέγων πολὺ δ' ἀ-		– ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑ ¯
	μείνον' ἔτι τῶν λόγων		– ⏑ ⏑· ⏑ – ⏑ – 4^{c}
618	εἰργασμέν', εἴθ' ἐπέλ-		– ⏓ ⏓̣ ⏑ – ⏑ – · ¯
	θοις ἅπαντά μοι σαφῶς·		– ⏑ – ⏑ – ⏑ – 4^{c}
	ὡς ἐγώ μοι δοκῶ		– ⏑ – · – ⏑ – 2^{c}
621	κἂν μακρὰν ὁδὸν διελθεῖν		– ⏑ – ⏑ – ⏑ – – ¯
	ὥστ' ἀκοῦσαι· πρὸς τάδ' ὦ βέλ-		– ⏑ – ⏓ – ⏑ – ⏓ ¯
	τιστε θαρρήσας λέγ', ὡς ἅ-		– ⏑ – – – ⏑ – ⏒ ¯
623	παντες ἡδόμεσθά σοι.		– ⏑ – ⏑ – ⏑ – 8^{c}

Antistrophe.

Ἡμ. β′ πάντα τοι πέπραγας οἷα χρὴ τὸν εὐτυχοῦντα·
684 ηὗρε δ' ὁ πανοῦργος ἕτερον πολὺ πανουργίαις
685 μείζοσι κεκασμένον καὶ δόλοισι ποικίλοις
687 ῥήμασίν θ' αἱμύλοις.
688 ἀλλ' ὅπως ἀγωνιεῖ φρόντιζε τἀπίλοιπ' ἄριστα· συμμάχους δ' ἡμᾶς ἔχων εὔνους ἐπίστασαι πάλαι.

618 εἰργασμέν' MSS.: Bentley proposed ἐργασάμεν' 687 αἱμύλοις Princeps: αἱμυλίοις

Monostrophic dyad. A = abbcd, 4 4 4 2 8, epodic pentad: a 'periodic' tetrad composed of a protracted trochaic tetrameter, two paeonic-trochaic tetrameters and a dimeter, with a trochaic octameter as epode. See **751**.

See the metrical scholium on *Eq.* 616 and 683. Heliodorus arranged cola 8–10 as trimeters. It should be noted that he employs the term 'paeonic' to designate both – ⏑ ⏑ ⏑ and – ⏑ –. There is ancient testimony that he classified paeonic feet, at least in such connexion as this, as ἑξάσημοι. See Choeroboscus's Commentary (Heph. 247. 11 ff.).

232. *Pax* 346–60 = 385–99 (Syzygy I.).

Strophe.

Ἡμ. α′	εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύ-	– ⏑ – ⏒ – ⏑ – – ¯
	την μέ ποτε τὴν ἡμέραν.	– ⏑ ⏖ ⏓ – ⏑ – 4^{c}

347 πολλὰ γὰρ ἠνεσχόμην **206** – ⏑ ⏑̆ ⏓ – ⏑ – ·
348 πράγματά τε καὶ στιβάδας, – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
ἃς ἔλαχε Φορμίων· 5 – ⏑ ⏑· ⏑ – ⏑ – 6^c
349 κοὐκέτ' ἄν μ' εὕροις δικαστὴν – ⏑ – – – ⏑ – –
δριμὺν οὐδὲ δύσκολον, – ⏑ – ⏑̇ – ⏑ ⏑ 4^cv
350 οὐδὲ τοὺς τρόπους γε δήπου – ⏑ – ⏒ – ⏑ – –
σκληρὸν ὥσπερ καὶ πρὸ τοῦ, – ⏑ – – – ⏑ ⏓ 4^c
351 ἀλλ' ἁπαλὸν ἄν μ' ἴδοις 10 – ⏑ ⏒ ⏑ – ⏑ – ·
καὶ πολὺ νεώτερον ἀ- – ⏑ ⏒ ⏑̇ – ⏑ ⏒ ⏒
παλλαγέντα πραγμάτων. – ⏑ – ⏑ – ⏑ – 6^c
καὶ γὰρ ἱκανὸν χρόνον ἀ- – ⏑ ⏑· ⏑ – ⏑ ⏒ ⏑̇
355 πολλύμεθα καὶ κατατε- – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
τρίμμεθα πλανώμενοι 15 – ⏑ ⏑· ⏑ – ⏑ – 6^c
356 εἰς Λύκειον κἀκ Λυκείου – ⏑ – – – ⏑ – –
ξὺν δορὶ ξὺν ἀσπίδι. – ⏑ – ⏒ – ⏑ ⏒ 4^cv
358 ἀλλ' ὅ τι μάλιστα χαρι- – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
ούμεθα ποιοῦντες, ἄγε **802** – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
359 φράζε· σὲ γὰρ αὐτοκράτορ'
20 – ⏑ ⏑· ⏑ – ⏑ ⏒ ⏑̇
εἵλετ' ἀγαθή τις ἡμῖν τύχη.
801 (ant.) – ⏑ ⏑· ⏑ – ⏑ – · – ⏑ – 9^c

Antistrophe.

Ἡμ. β' μηδαμῶς ὦ δέσποθ' Ἑρμῆ,
μηδαμῶς, μηδαμῶς,
386 εἴ τι κεχαρισμένον
387 χοιρίδιον οἶσθα παρ' ἐ-
μοῦ γε κατεδηδοκώς,
388 τοῦτο μὴ φαῦλον νόμιζ' ἐν
τῷδε τῷ πράγματι.
Τρ. οὐκ ἀκούεις οἷα θωπεύ-
ουσί σ' ὦναξ δέσποτα;
Ἡμ. β' μὴ γένῃ παλίγκοτός
σ' ἀντιάζουσιν ἡμῖν,
391 ὥστε τήνδε μὴ λαβεῖν,
ἀλλὰ χάρισ' ὦ φιλαν-
θρωπότατε καὶ μεγαλο-
δωρότατε δαιμόνων,
395 εἴ τι Πεισάνδρου βδελύττει
τοὺς λόφους καὶ τὰς ὀφρῦς.
396 καί σε θυσίαισιν ἱε-
ραῖσι προσόδοις τε μεγά-

λαισι διὰ παντὸς ὦ
399 δέσποτ' ἀγαλοῦμεν ἡμεῖς ἀεί.

346 ποτε τὴν ἡμέραν Dindorf: τὴν ἡμέραν ποτέ 357 ξὺν *bis* Porson: σὺν 388 νόμιζ' Bentley: νομίζων 390 σ' ἀντιάζουσιν Ed.: ἀντιβολοῦσιν, R reading παλίγκοτός (sic) ἀντιβολοῦσιν 396 *lepaîsi prosódois* Princeps: *lepaîs prosódoisi* RV

Monostrophic dyad. A = ABC (346–9, 350–7, 358–60). A = aba, 4 6 4, mesodic triad: two trochaic tetrameters with a paeonic-trochaic hexameter as mesode. See 739. B = abba, 4 6 6 4, palinodic tetrad: a trochaic tetrameter as proöde, two paeonic-trochaic hexameters, and a second trochaic tetrameter as epode that repeats the melody of the first period. See 746. C is an indivisible paeonic-trochaic nonameter. See 773. See also 733.

See the metrical scholia on *Pax* 346 ff. and 385 ff.

233. The following ode in the second Parode is composed on the general model of the foregoing, but the poet has omitted two cola and has otherwise varied the treatment of his theme.

Pax 582–600 (Parode II.).

Χο. χαῖρε, χαῖρ' ὦ φίλταθ', ὡς — ∪ — — — ∪ — 2^{C}
ἀσμένοισιν ἦλθες ἡμῖν· — ∪ — ∪ — ∪ — —
σῷ γὰρ ἐδάμημεν πόθῳ, — ∪ ⏑ — — ∪ — 4^{C}
585 δαιμόνια βουλόμενοι 800 — ∪ ∪· ∪ — ∪ ∪· ∪
εἰς ἀγρὸν ἀνερπύσαι. 5 — ∪ ∪· ∪ — ∪ — 4^{C}
ἦσθα γὰρ μέγιστον ἡμῖν — ∪ — ∪ — ∪ — —
κέρδος ὦ ποθουμένη — ∪ — ∪ — ∪ — 4^{C}
589 πᾶσιν ὁπόσοι γεωργι- — ∪ ∪· ∪ — ∪ — ∪ ⁻
κὸν βίον ἐτρίβομεν· μό- — ∪ ∪· ∪ — ∪ — ∪ ⁻
νη γὰρ ἡμᾶς ὠφέλεις. 10 — ∪ — — — ∪ — 6^{C}
592 πολλὰ γὰρ ἐπάσχομεν — ∪ ∪· ∪ — ∪ — ·
πρίν ποτ' ἐπὶ σοῦ γλυκέα — ∪ ∪· ∪ — ∪ ∪· ∪
κἀδάπανα καὶ φίλα. — ∪ ∪· ∪ — ∪ ∪ 6^{CV}
595 τοῖς ἀγροίκοισιν γὰρ ἦσθα — ∪ — — — ∪ — ∪
χῖδρα καὶ σωτηρία. 15 — ∪ — — — ∪ — 4^{C}
ὥστε σὲ τά τ' ἀμπέλια — ∪ ∪· ∪ — ∪ ∪· ∪
καὶ τὰ νέα συκίδια — ∪ ∪· ∪ — ∪ ∪· ∪
τἄλλα θ' ὁπόσ' ἔστι φυτὰ — ∪ ∪· ∪ — ∪ ∪· ∪
600 προσγελάσεται λαβόντ ἄσμενα.
— ∪ ∪· ∪ — ∪ — · — ∪ ∪ 9^{CV}

583 ἦλθες ἡμῖν Dindorf: ἡμῖν ἦλθες 599 ὁπόσ' Bentley: ὅσ' R: ὅσσ' V

Non-antistrophic. A = ABC (582–6, 587–96, 597–600). A = abc, 2 4 4, pericopic triad: trochaic dimeter, trochaic tetrameter, paeonic-trochaic tetrameter. See 771. The melody may have been abb, proödic triad. B = abba, 4 6 6 4, palinodic tetrad: a trochaic tetra-

meter as proöde, two paeonic-trochaic hexameters and a second trochaic tetrameter as epode that repeats the melody of the first period. See **746**. C is an indivisible paeonic-trochaic nonameter. See **773**.

See the metrical scholium on *Pax* 571 ff. Heliodorus regards 571–600 as a pericope, of which the first period is 571–81, but probably this trochaic hypermeter, following tetrameters, was not melic. See **808 f.** In the text of Heliodorus the first colon (582) was acatalectic. His analysis does not include the last eight cola.

234. *Ach.* 280–3 (Parode II.).

Ἡμ. α′	οὗτος αὐτός ἐστιν, οὗτος·		– ∪ – ∪ – ∪ – ∪
	βάλλε βάλλε βάλλε βάλλε.		– ∪ – ∪ – ∪ – ∪
Ἡμ. β′	παῖε παῖε τὸν μιαρόν·		– ∪ – ∪ – ∪ ∪· ∪
	οὐ βαλεῖς; οὐ βαλεῖς;	(717)	– ∪ – · – ∪ – 8C

Non-antistrophic proöde (**717**). A is an indivisible trochaic octameter with paeonic-trochaic movement in the last two cola. See **773**.

See the metrical scholium on *Ach.* 263 ff. Heliodorus regards 263–83 as a pericope, of which the second period is 280–3, but the chorus reappear at 280.

235. *Vesp.* 1060–70 = 1091–1101 (Parabasis).

Strophe.

Ἡμ. α′	ὦ πάλαι ποτ' ὄντες ἡμεῖς		– ∪ – ∪ – ∪ – ⏑
	ἄλκιμοι μὲν ἐν χοροῖς,		– ∪ – ∪ – ∪ – 4C
1061	ἄλκιμοι δ' ἐν μάχαις,		– ∪ – · – ∪ – 2C
1062	καὶ κατ' αὐτὸ τοῦτο μόνον		– ∪ – ∪ – ∪ ⏑ ∪
	ἄνδρες μαχιμώτατοι·	5	– ∪ ⏑ ∪ – ∪ ⏑ 4C
1063	πρίν ποτ' ἦν πρὶν ταῦτα, νῦν δ'		– ∪ – – – ∪ – 2C
	οἴχεται, κύκνου τε πολιώτεραι δὴ		
		800	– ∪ – ⏑ – ∪ ⏑ ∪ – ∪ – ∪
1065	αἴδ' ἐπανθοῦσιν τρίχες.		– ∪ – – – ∪ ∪ 5CV
	ἀλλὰ κἀκ τῶν λειψάνων δεῖ		– ∪ – – ⏑ ∪ – ⏑
	τῶνδε ῥώμην νεανικὴν σχεῖν·		
		796 10	– ∪ – – – ∪ – –
	ὡς ἐγὼ τοὐμὸν νομίζω		– ∪ – – – ∪ – ⏑ 6
1069	γῆρας εἶναι κρεῖττον ἢ πολ-		– ∪ – ⏑ – ∪ – –
	λῶν κικίννους νεανιῶν καὶ		– ∪ – – – ∪ – –
	σχῆμα κεὐρυπρωκτίαν.		– ∪ – ∪ – ∪ – 6C

Antistrophe.

Ἡμ. β′	ἆρα δεινὸς ἦ τόθ' ὥστε πάντα μὴ δεδοικέναι
1092	καὶ κατεστρεψάμην
	τοὺς ἐναντίους πλέων ἐκεῖσε ταῖς τριήρεσιν;
	οὐ γὰρ ἦν ἡμῖν ὅπως

1095 ῥῆσιν εὖ λέξειν ἐμέλλομεν τότ', οὐδὲ συκοφαντήσειν τινὰ
1097 φροντίς, ἀλλ' ὅστις ἐρέτης ἔσοιτ' ἄριστος. τοιγαροῦν πολλὰς πόλεις Μήδων ἑλόντες
αἰτιώτατοι φέρεσθαι τὸν φόρον δεῦρ' ἐσμέν, ὃν κλέπτουσιν οἱ νεώτεροι.

1097 ὅστις Elmsley : ὅστις ἂν

Monostrophic dyad. A = ABC (1060–2, 1063–5, 1066–70). A = abc, 4 2 4, pericopic triad: trochaic tetrameter, paeonic-trochaic dimeter and tetrameter. See 771. The melody may have been aba, mesodic triad. B = ab, 2 5, pericopic dyad: trochaic dimeter, paeonic-trochaic pentameter. See 770. C probably = a′a, 6 6, monostrophic type: two hexameters in correspondence. See 767. The ordinary indications of the close of the first subordinate period in C (1066–8) are lacking, but Aristophanes affects the trochaic hexameter. See 776.

236. *Ran.* 1099–1108 = 1109–18 (Debate).

Strophe.

Ἡμ. α′	μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος,	⏑ – ⏑ – ⏑ – ⏑
	ἀδρὸς ὁ πόλεμος ἔρχεται.	⏑ ⏑ – ⏑ – ⏑ – 4ᶜ
1100	χαλεπὸν οὖν ἔργον διαιρεῖν,	⏑ – ⏓ – ⏑ – ⏓
	ὅταν ὁ μὲν τείνῃ βιαίως	⏑ – – – ⏑ – –
1102	ὁ δ' ἐπαναστρέφειν δύνηται	5 ⏑ – ⏑ – ⏑ – –
	κἀπερείδεσθαι τορῶς.	– ⏑ – – ⏑ – 8ᶜ
1103	ἀλλὰ μὴ 'ν ταὐτῷ κάθησθον·	– ⏑ – ⏓ – ⏑ – ⏑
1104	εἰσβολαὶ γάρ εἰσι πολλαὶ	– ⏑ – ⏑ – ⏑ – –
	χἄτεραι σοφισμάτων.	– ⏑ – ⏑ – ⏑ ⏓ 6ᶜᵛ
1105	ὅ τι περ οὖν ἔχετον ἐρίζειν,	10 ⏑ – ⏑ – ⏑ – –
	λέγετον ἔπιτον ἀναδέρετον	⏑ ⏑ – ⏑ – ⏑ ⏑ –
	τά τε παλαιὰ καὶ τὰ καινά,	⏑ – ⏑ – ⏑ – ⏑
1108	κἀποκινδυνεύετον λε-	– ⏑ – ⏓ – ⏑ –
	πτόν τι καὶ σοφὸν λέγειν.	– ⏑ – ⏑ – ⏑ – 10ᶜ

Antistrophe.

Ἡμ. β′ εἰ δὲ τοῦτο καταφοβεῖσθον,
μή τις ἀμαθία προσῇ
1110 τοῖς θεωμένοισιν, ὡς τὰ
λεπτὰ μὴ γνῶναι λεγόντοιν,
1112 μηδὲν ὀρρωδεῖτε τοῦθ'· ὡς
οὐκέθ' οὕτω ταῦτ' ἔχει.
1113 ἐστρατευμένοι γάρ εἰσι,
1114 βιβλίον τ' ἔχων ἕκαστος
μανθάνει τὰ δεξιά·
1115 αἱ φύσεις τ' ἄλλως κράτισται,

νῦν δὲ καὶ παρηκόνηνται.
μηδὲν οὖν δείσητον, ἀλλὰ
1118 πάντ' ἐπέξιτον θεατῶν γ'
οὕνεχ' ὡς ὄντων σοφῶν.

Monostrophic dyad. A = abcd, 4 8 6 10, pericopic tetrad: tetrameter, octameter, hexameter, decameter containing a single paeonic-trochaic metre. See 772. See also 777.

237. *Thesm.* 459–65 (Scene I.).

Χο. ἕτερον αὖ τι λῆμα τοῦτο ⏑ ⏑ – ⏑ – ⏑ – ⏑
460 κομψότερον ἔτ' ἢ τὸ πρότερον ἀναπέφηνεν.
– ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑
οἷα κατεστωμύλατο, 205 – ⏑ – – – ⏑ ⏑ 7cv
οὐκ ἄκαιρα, φρένας ἔχουσα – ⏑ – ⏑ ⏑ ⏑ – ⏑
καὶ πολύπλοκον νόημ', οὐδ' 5 – ⏑ ⏑ · ⏑ – ⏑ – –
ἀσύνετ' ἀλλὰ πιθανὰ πάντα. ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑
465 δεῖ δὲ ταύτης τῆς ὕβρεως ἡμῖν τὸν ἄνδρα
– ⏑ – – – ⏑ – – – ⏑ – ⏑
467 περιφανῶς δοῦναι δίκην. ⏑ ⏑ – – – ⏑ – 11c

Non-antistrophic. A = ab, 7 11, pericopic dyad: heptameter, hendecameter containing a single paeonic-trochaic metre. See 770.

238. *Vesp.* 334–45 = 365–78 (Syzygy I.).

LYRICAL DUO

Strophe.

Κορ. α' τίς γάρ ἐσθ' ὁ ταῦτά σ' εἴργων – ⏑ – ⏑ – ⏑ – ⏓
κἀποκλήων τῇ θύρᾳ; λέ- – ⏑ – ⏓ – ⏑ – ⏓
335 ξον, πρὸς εὔνους γὰρ φράσεις. – ⏑ – ⏓ – ⏑ ⏓ 6cv
Φι. οὑμὸς υἱός, ἀλλὰ μὴ βο- ⏓ ⏑ – ⏑ – ⏑ – ⏑
ᾶτε· καὶ γὰρ τυγχάνει 5 – ⏑ – ⏓ – ⏑ ⏓ 4cv
337 οὑτοσὶ πρόσθεν καθεύδων. – ⏑ – – – ⏑ – –
ἀλλ' ὕφεσθε τοῦ τόνου. – ⏑ – ⏑ – ⏑ – 4c
Κορ. α' τοῦ δ' ἕφεξιν ὦ μάταιε – ⏑ – ⏑ – ⏑ – ⏑
ταῦτα δρᾶν σε βούλεται – ⏑ – ⏑ – ⏑ – 4c
339 ⟨καὶ⟩ τίνα πρόφασιν ἔχων; 10 – ⏑ ⏑ · ⏑ ⏓ ⏑ ⏓ 2cv
Φι. οὐκ ἐᾷ μ' ὧνδρες δικάζειν ⏓ ⏑ – – – ⏑ – ⏓
οὐδὲ δρᾶν οὐδὲν κακόν, – ⏑ – ⏓ – ⏑ ⏑ 4cv
341 ἀλλά μ' εὐωχεῖν ἕτοιμός – ⏑ – – – ⏑ – ⏑
ἐστ'· ἐγὼ δ' οὐ βούλομαι. ⏓ ⏑ – – – ⏑ – 4c
Κορ. α' τοῦτ' ἐτόλμησ' ὁ ιιαρὸς χα- 15 – ⏑ – – ⏑ ⏑ – ⏑
νεῖν ὁ Δημολογοκλέων 204, 207 – ⏑ – ⏑ ⏓ ⏑ – ⏑

343 ὅτι λέγεις τι περὶ τῶν νεῶν ἀληθές;
∞ ⏑ – ⏓ ∞ ⏑ – ⏑ – ⏑ – ⏑
344 οὐ γὰρ ἄν ποθ' οὗτος ἀνὴρ – ⏑ – ⏑ – ⏑ – ⏓
τοῦτ' ἐτόλμησεν λέγειν εἰ – ⏑ – – – ⏑ – ⏓
345 μὴ ξυνωμότης τις ἦν. 20 – ⏑ – ⏑ – ⏑ ⏓ 13cv

Antistrophe.

Κορ. β′ ἀλλὰ καὶ νῦν ἐκπόριζε
μηχανὴν ὅπως τάχιστ', ἕ-
366 ως γὰρ ὦ μελίττιον.
Φι. διατραγεῖν τοίνυν κράτιστόν
ἐστί μοι τὸ δίκτυον.
368 ἡ δέ μοι Δίκτυννα συγγνώ-
μην ἔχοι τοῦ δικτύου.
Κορ. β′ ταῦτα μὲν πρὸς ἀνδρός ἐστ' ἄ-
νοντος εἰς σωτηρίαν.
370 ἀλλ' ἔπαγε τὴν γνάθον.
Φι. διατέτρωκται τοῦτό γ'· ἀλλὰ
μὴ βοᾶτε μηδαμῶς,
372 ἀλλὰ τηρώμεσθ' ὅπως μὴ
Βδελυκλέων αἰσθήσεται.
Κορ. β′ μηδὲν ὦ τᾶν δέδιθι, μηδέν·
ὡς ἐγὼ τοῦτόν γ', ἐὰν γρύ-
ζῃ τι, ποιήσω δακεῖν τὴν καρδίαν καὶ
τὸν περὶ ψυχῆς δρόμον δρα-
μεῖν, ἵν' εἰδῇ μὴ πατεῖν τὰ
τοῖν θεοῖν ψηφίσματα.

339 καὶ Bergk 378 τοῖν θεοῖν Cobet: τῶν θεῶν or ταῖν θεαῖν

Monostrophic dyad. A = ABC (334–7, 338–41, 342–5). A = abb, 6 4 4, proödic triad: a hexameter as proöde to two tetrameters. See **738**. B = abaa, 4 2 4 4, epodic tetrad: two tetrameters that enclose a dimeter, with a third tetrameter as epode that repeats the melody of the first and third periods. See **749**. C is an indivisible hypermeter of thirteen metres. See **773**. See also **777**.

239. *Lys.* 1043–57 = 1058–71 (Stasimon II.).

Strophe.

Χορ. Γερ. οὐ παρασκευαζόμεσθα – ⏑ – ⏓ – ⏑ – ⏑
τῶν πολιτῶν οὐδέν' ὧνδρες – ⏑ – ⏓ – ⏑ – – –
φλαῦρον εἰπεῖν οὐδὲ ἕν, – ⏑ – ⏓ – ⏑ ⏑ 6cv
1045 ἀλλὰ πολὺ τοὔμπαλιν – ⏑ ⏑· ⏑ – ⏑ ⏑ 2cv
πάντ' ἀγαθὰ καὶ λέγειν καὶ 5 – ⏑ ⏑· ⏑ – ⏑ – –
δρᾶν, ἱκανὰ γὰρ τὰ κακὰ – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑

καὶ τὰ παρακείμενα. – ∪ ∪· ∪ – ∪ ∪ 6^{CV}
ἀλλ' ἐπαγγελλέτω – ∪ – · – ∪ – 2^{C}
1050 πᾶς ἀνὴρ καὶ γυνή, – ∪ – · – ∪ – 2^{C}
εἴ τις ἀργυρίδιον δεῖ- 10 – ∪ – ∪ – ∪ – – ˉ
ται λαβεῖν μνᾶς ἢ δύ' ἢ τρεῖς, ὡς πλέα 'στὶν
– ∪ – ⏑ – ∪ – – – ∪ – –
1054 ἄχομεν βαλλάντια· – ∪ – – – ∪ ∪ 7^{CV}
1055 κἄν ποτ' εἰρήνη φανῇ, – ∪ – – – ∪ ⏑ 2^{CV}
ὅστις ἂν νυνὶ δανείσηται παρ' ἡμῶν,
– ∪ – ⏑ – ∪ – – – ∪ – –
ἂν λάβῃ μηκέτ' ἀποδῷ. 15 – ∪ – ⏑ ∞ ∪ – 5^{C}

Antistrophe.

Χορ. Γυν. ἑστιᾶν δὲ μέλλομεν ξένους τινὰς Καρυστίους, ἄνδρας καλούς τε κἀγαθούς.
κἄστιν ⟨ἔτ'⟩ ἔτνος τι· καὶ
1061 δελφάκιον ἦν τί μοι, καὶ τοῦτο τέθυχ', ὥστε κρέ' ἔδεσθ' ἁπαλὰ καὶ καλά.
1064 ἥκετ' οὖν εἰς ἐμοῦ
τήμερον· πρῳ δὲ χρὴ
1066 τοῦτο δρᾶν λελουμένους αὐτούς τε καὶ τὰ παιδί', εἶτ' εἴσω βαδίζειν, μηδ' ἐρέσθαι μηδένα,
1069 ἀλλὰ χωρεῖν ἄντικρυς
1070 ὥσπερ οἴκαδ' εἰς ἑαυτῶν γεννικῶς, ὡς ἡ θύρα κεκλῄσεται.

1053 πλέα Burges: πόλλ' ἔσω 1054 ἄχομεν Burges: κἄχομεν 1060 ἔτ' Reisig 1062 ὥστε κρέ' ἔδεσθ' Reisig: ὥστε τὰ κρέα ἔξεσθ' RΓ, ὡς τὰ κρέα γένεσθ' C

Monostrophic dyad. A = AB (1043–48, 1049–57). A = abc, 6 2 6, pericopic triad: trochaic hexameter, paeonic-trochaic dimeter, paeonic-trochaic hexameter. See **771**. B = aabcd, 2 2 7 2 5, epodic pentad: a tetrad composed of two paeonic-trochaic dimeters, a heptameter and a dimeter, with a pentameter as epode. See **759**.

240. The melody and dance of the preceding ode were doubtless repeated in the third stasimon.

Lys. 1189–1202 = 1203–15 (Stasimon III.).

Strophe.

Χορ. Γερ. στρωμάτων δὲ ποικίλων καὶ – ∪ – ⏑ – ∪ – –
χλανιδίων καὶ ξυστίδων καὶ ∞ ∪ – – – ∪ – –
χρυσίων, ὅσ' ἐστί μοι, – ∪ – ∪ – ∪ ⏑ 6^{CV}
1191 οὐ φθόνος ἔνεστί μοι – ∪ ∪· ∪ – ∪ – 2^{C}
πᾶσι παρέχειν φέρειν τοῖς 5 – ∪ ∪· ∪ – ∪ ⏑ ⏑
παισίν, ὁπόταν τε θυγά- – ∪ ∪· ∪ – ∪ ∪· ∪ ˉ
τηρ τινὶ κανηφορῇ. – ∪ ∪· ∪ – ∪ – 6^{C}

1195 πᾶσιν ὑμῖν λέγω — ∪ — · — ∪ — 2^{C}
λαμβάνειν τῶν ἐμῶν — ∪ — · — ∪ — 2^{C}
χρημάτων νῦν ἔνδοθεν, καὶ 10 — ∪ — — — ∪ — —
μηδὲν οὕτως εὖ σεσημάνθαι τὸ μὴ οὐχὶ
— ∪ — — — ∪ — — — ∪ — ⏑
τοὺς ῥύπους ἀνασπάσαι, — ∪ — ⏑ — ∪ — 7^{C}
1200 χἄττ' ⟨ἂν⟩ ἔνδον ᾖ φορεῖν. — ∪ — ⏑ — ∪ — 2^{C}
ὄψεται δ' οὐδὲν σκοπῶν, εἰ μή τις ὑμῶν
⏑ ∪ — — — ∪ — — — ∪ — —
ὀξύτερον ἐμοῦ βλέπει. 15 — ∪ ⏑ ⏑ — ∪ ⏑ 5^{CV}

Antistrophe.

Χορ. Γυν. εἰ δέ τῳ μὴ σῖτος ὑμῶν ἔστι, βόσκει δ' οἰκέτας καὶ σμικρὰ πολλὰ παιδία,
1205 ἔστι παρ' ἐμοῦ λαβεῖν
πυρίδια λεπτὰ μέν, ὁ δ' ἄρτος ἀπὸ χοίνικος ἰδεῖν μάλα νεανίας.
1209 ὅστις οὖν βούλεται
τῶν πενήτων ἴτω
1211 εἰς ἐμοῦ σάκκους ἔχων καὶ κωρύκους, ὡς λήψεται πυρούς, ὁ Μανῆς δ' οὔμὸς αὐτοῖς ἐμβαλεῖ.
1213 πρός γε μέντοι τὴν θύραν
προσαγορεύω μὴ βαδίζειν τὴν ἐμήν, ἀλλ' εὐλαβεῖσθαι τὴν κύνα.

1190 *ἐστί μοι* Elmsley: *ἐστὶν ἐμοὶ* R 1200 *ἂν* Elmsley 1212 *οὔμὸς αὐτοῖς* Bentley: *αὐτοῖς οὑμὸς* R

See the analysis of the preceding lyric.

241. *Lys.* 658–71 = 682–95 (Parabasis).

Strophe.

Χο. Γερ. ταῦτ' οὖν οὐχ ὕβρις τὰ 209 — · — · — ∪ — ⏑
πράγματ' ἐστὶ πολλή; 209 — ∪ — ⏑ — · — 4^{C}
659 κἀπιδώσειν μοι δοκεῖ τὸ — ∪ — — — ∪ — ⏑
χρῆμα μᾶλλον, ἀλλ' ἀμυντέον τὸ πρᾶγμ' ὅσ-
— ∪ — ⏑ — ∪ — ⏑ — ∪ — — ⏑
τις γ' ἐνόρχης ἔστ' ἀνήρ. 5 — ∪ — — — ∪ ⏑ 7^{CV}
662 ἀλλὰ τὴν ἐξωμίδ' ἐκδυ- — ∪ — — — ∪ — ⏑
ώμεθ' ὡς τὸν ἄνδρα δεῖ — ∪ — ∪ — ∪ ⏑ 4^{CV}
663 ἀνδρὸς ὄζειν εὐθύς, ἀλλ' οὐκ — ∪ — — — ∪ — —
ἐντεθριῶσθαι πρέπει. — ∪ — — — ∪ — 4^{C}
664 ἀλλ' ἄγετε λευκόποδες, 10 — ∪ ∪ · ∪ — ∪ ∪ · ∪
οἵπερ ἐπὶ Λειψύδριον — ∪ ∪ · ∪ — ∪ ∪ · ∪
ἤλθομεν ὅτ' ἦμεν ἔτι, νῦν δεῖ — ∪ ∪ · ∪ — ∪ ∪ · ∪ — · — 7^{C}
667 νῦν ἀνηβῆσαι πάλιν κἀναπτερῶσαι
— ∪ — ⏑ — ∪ — ⏑ — ∪ — ⏑

670 πᾶν τὸ σῶμα κἀποσείσα- 15 – ⏑ – ⏓ – ⏑ – ⏓̄
σθαι τὸ γῆρας τόδε. – ⏑ – · – ⏑ ⏓ 7CV

Antistrophe.

Χο. Γυν. εἰ νὴ τὼ θεώ με ζωπυρήσεις, λύσω
τὴν ἐμαυτῆς ὖν ἐγὼ δή, καὶ ποιήσω τήμερον τοὺς δημότας
βωστρεῖν σ' ἐγὼ πεκτούμενον.
686 ἀλλὰ χἠμεῖς ὦ γυναῖκες θᾶττον ἐκδυώμεθα,
ὡς ἂν ὄζωμεν γυναικῶν αὐτοδὰξ ὠργισμένων.
688 νῦν πρὸς ἔμ' ἴτω τις, ἵνα μή ποτε φάγῃ σκόροδα, μηδὲ κυάμους
μέλανας· ὡς εἰ
692 καὶ μόνον κακῶς ἐρεῖς, ὑπερχολῶ γάρ, αἰετὸν τίκτοντα κάνθαρός
σε μαιεύσομαι.

664 λευκόποδες Hermann: λυκόποδες

Monostrophic dyad. A = AB (658–61, 662–71). A = ab, 4 7, pericopic dyad: protracted tetrameter, heptameter. See 770. B = aabc, 4 4 7 7, epodic tetrad: two trochaic tetrameters and a paeonic-trochaic heptameter, with a heptameter as epode. See 743.

242. *Lys.* 781–804 = 805–28 (Stasimon I.).

Strophe.

Χο. Γερ. μῦθον βούλομαι λέ- 209 – · – · – ⏑ – – ̄
ξαι τιν' ὑμῖν, ὅν ποτ' ἤκουσ' – ⏑ – – – ⏑ – –
783 αὐτὸς ἔτι παῖς ὤν. 209 – ⏑ ⏑· ⏑ – · ⏓ 6CV
οὕτως ἦν νεανί- – · – · – ⏑ ⏓̄ ⏓
σκος Μελανίων τις, ὃς φεύγων γάμον ἀ-
5 – ⏑ ⏑· ⏑ – ⏑ – – – ⏑ ⏑· ⏑ ̄
φίκετ' εἰς ἐρημίαν κἀν – ⏑ ⏑· ⏑ – ⏑ ⏓̄ ⏓ ̄
τοῖς ὄρεσιν ᾤκει· – ⏑ ⏓̄ ⏑ – · – 9C
789 κᾆτ' ἐλαγοθήρει – ⏑ ⏓̄ ⏑ – · – 2C
πλεξάμενος ἄρκυς 51 – ⏑ ⏑· ⏑ – · – 2C
καὶ κύνα τιν' εἶχεν, 10 – ⏑ ⏑· ⏑ – · ⏓ 2C
792 κοὐκέτι κατῆλθε πάλιν – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
οἴκαδ' ὑπὸ μίσους. – ⏑ ⏑· ⏑ – · – 4C
793 οὕτω τὰς γυναῖκας – · – · – ⏑ – ⏓
ἐβδελύχθη 'κεῖνος, ἡμεῖς τ' – ⏑ – – – ⏑ – –
οὐδὲν ἧττον τοῦ Μελανί- 15 – ⏑ – – – ⏑ ⏑· ⏑ ̄
796 ωνος οἱ σώφρονες. – ⏑ – · – ⏑ ⏑ 8CV
Γερ. βούλομαι σε γραῦ κύσαι— – ⏑ – ⏓ – ⏑ – 2C
Γυν. κρόμμυόν τἄρ' οὐκ ἔδει. – ⏑ – ⏓̄ – ⏑ ⏓̄ 2CV
Γερ. κἀνατείνας λακτίσαι. – ⏑ – – – ⏑ – 2C
Γυν. τὴν λόχμην πολλὴν φορεῖς. 20 – ⏑ – ⏓̄ – ⏑ – 2C
Γερ. καὶ Μυρωνίδης γὰρ ἦν – ⏑ – ⏑ – ⏑ – ·

πᾶσιν ὑμῖν λέγω — ⏑ — · — ⏑ — 2ᶜ
λαμβάνειν τῶν ἐμῶν — ⏑ — · — ⏑ — 2ᶜ
χρημάτων νῦν ἔνδοθεν, καὶ — ⏑ — — — ⏑ — —
μηδὲν οὕτως εὖ σεσημάνθαι τὸ μὴ οὐχὶ
— ⏑ — — — ⏑ — — — ⏑ — ▽
τοὺς ῥύπους ἀνασπάσαι, — ⏑ — ▽ — ⏑ — 7ᶜ
χἄττ' ⟨ἂν⟩ ἔνδον ᾖ φορεῖν. — ⏑ — ▽ — ⏑ — 2ᶜ
ὄψεται δ' οὐδὲν σκοπῶν, εἰ μή τις ὑμῶν
⏓ ⏑ — — — ⏑ — — — ⏑ — —
ὀξύτερον ἐμοῦ βλέπει. — ⏑ ⏓ ▽ — ⏑ ⏓ 5ᶜᵛ

Antistrophe.

Χορ. Γυν. εἰ δέ τῳ μὴ σῖτος ὑμῶν ἔστι, βόσκει δ' οἰκέτας καὶ σμικρὰ πολλὰ παιδία,
ἔστι παρ' ἐμοῦ λαβεῖν
πυρίδια λεπτὰ μέν, ὁ δ' ἄρτος ἀπὸ χοίνικος ἰδεῖν μάλα νεανίας.
ὅστις οὖν βούλεται
τῶν πενήτων ἴτω
εἰς ἐμοῦ σάκκους ἔχων καὶ κωρύκους, ὡς λήψεται πυρούς, ὁ Μανῆς δ' οὐμὸς αὐτοῖς ἐμβαλεῖ.
πρός γε μέντοι τὴν θύραν
προσαγορεύω μὴ βαδίζειν τὴν ἐμήν, ἀλλ' εὐλαβεῖσθαι τὴν κύνα.

1190 ἐστί μοι Elmsley : ἐστὶν ἐμοὶ R 1200 ἂν Elmsley 1212 οὐμὸς αὐτοῖς Bentley : αὐτοῖς οὐμὸς R

See the analysis of the preceding lyric.

241. *Lys.* 658–71 = 682–95 (Parabasis).

Strophe.

Χο. Γερ. ταῦτ' οὖν οὐχ ὕβρις τὰ — 209 — · — · — ⏑ — ▽
πράγματ' ἐστὶ πολλή; — 209 — ⏑ — ▽ — · — 4ᶜ
659 κἀπιδώσειν μοι δοκεῖ τὸ — ⏑ — — — ⏑ — ▽
χρῆμα μᾶλλον, ἀλλ' ἀμυντέον τὸ πρᾶγμ' ὅσ-
— ⏑ — ▽ — ⏑ — ▽ — ⏑ — —
τις γ' ἐνόρχης ἔστ' ἀνήρ. — ⏑ — — — ⏑ ⏓ 7ᶜᵛ
662 ἀλλὰ τὴν ἐξωμίδ' ἐκδυ- — ⏑ — — — ⏑ — ▽
ώμεθ' ὡς τὸν ἄνδρα δεῖ — ⏑ — ⏑ — ⏑ ⏓ 4ᶜᵛ
663 ἀνδρὸς ὄζειν εὐθύς, ἀλλ' οὐκ — ⏑ — — — ⏑ — —
ἐντεθριῶσθαι πρέπει. — ⏑ — — — ⏑ — 4ᶜ
664 ἀλλ' ἄγετε λευκόποδες, — ⏑ ⏑ · ⏑ — ⏑ ⏑ · ⏑
οἷπερ ἐπὶ Λειψύδριον — ⏑ ⏑ · ⏑ — ⏑ ⏑ · ⏑
ἤλθομεν ὅτ' ἦμεν ἔτι, νῦν δεῖ — ⏑ ⏑ · ⏑ — ⏑ ⏑ · ⏑ — · — 7ᶜ
667 νῦν ἀνηβῆσαι πάλιν κἀναπτερῶσαι
— ⏑ — ⏓ — ⏑ — ⏓ — ⏑ — ⏓

670 πᾶν τὸ σῶμα κἀποσείσα- 15 – ⏑ – ⏒ – ⏑ – ⏓̄
σθαι τὸ γῆρας τόδε. – ⏑ – · – ⏑ ⏒ 7^{cv}

Antistrophe.

Χο. Γυν. εἰ νὴ τὼ θεώ με ζωπυρήσεις, λύσω
τὴν ἐμαυτῆς ὖν ἐγὼ δή, καὶ ποιήσω τήμερον τοὺς δημότας
βωστρεῖν σ' ἐγὼ πεκτούμενον.
686 ἀλλὰ χἠμεῖς ὦ γυναῖκες θᾶττον ἐκδυώμεθα,
ὡς ἂν ὄζωμεν γυναικῶν αὐτοδὰξ ὠργισμένων.
688 νῦν πρὸς ἔμ' ἴτω τις, ἵνα μή ποτε φάγῃ σκόροδα, μηδὲ κυάμους
μέλανας· ὡς εἰ
692 καὶ μόνον κακῶς ἐρεῖς, ὑπερχολῶ γάρ, αἰετὸν τίκτοντα κάνθαρός
σε μαιεύσομαι.

664 λευκόποδες Hermann : λυκόποδες

Monostrophic dyad. A = AB (658–61, 662–71). A = ab, 4 7, pericopic dyad: protracted tetrameter, heptameter. See 770. B = aabc, 4 4 7 7, epodic tetrad: two trochaic tetrameters and a paeonic-trochaic heptameter, with a heptameter as epode. See 743.

242. *Lys.* 781–804 = 805–28 (Stasimon I.).

Strophe.

Χο. Γερ. μῦθον βούλομαι λέ- 209 – · – · – ⏑ – – ⏓̄
ξαι τιν' ὑμῖν, ὅν ποτ' ἤκουσ' – ⏑ – – – ⏑ – –
783 αὐτὸς ἔτι παῖς ὤν. 209 – ⏑ ⏑· ⏑ – · ⏓ 6^{cv}
οὕτως ἦν νεανί- – · – · – ⏑ ⏓̄ ⏓
σκος Μελανίων τις, ὃς φεύγων γάμον ἀ-
5 – ⏑ ⏑· ⏑ – ⏑ – – – ⏑ ⏑· ⏑ ⏓̄
φίκετ' εἰς ἐρημίαν κἀν – ⏑ ⏑· ⏑ – ⏑ ⏓̄ ⏓̄
τοῖς ὄρεσιν ᾤκει· – ⏑ ⏒̄ ⏑ – · – 9^{c}
789 κᾆτ' ἐλαγοθήρει – ⏑ ⏒̄ ⏑ – · – 2^{c}
πλεξάμενος ἄρκυς 51 – ⏑ ⏑· ⏑ – · – 2^{c}
καὶ κύνα τιν' εἶχεν, 10 – ⏑ ⏑· ⏑ – · ⏒ 2^{c}
792 κοὐκέτι κατῆλθε πάλιν – ⏑ ⏑· ⏑ – ⏑ ⏑· ⏑
οἴκαδ' ὑπὸ μίσους. – ⏑ ⏑· ⏑ – · – 4^{c}
793 οὕτω τὰς γυναῖκας – · – · – ⏑ – ⏒
ἐβδελύχθη 'κεῖνος, ἡμεῖς τ' – ⏑ – – – ⏑ – –
οὐδὲν ἧττον τοῦ Μελανί- 15 – ⏑ – – – ⏑ ⏑· ⏑ ⏓̄
796 ωνος οἱ σώφρονες. – ⏑ – · – ⏑ ⏑ 8^{cv}
Γερ. βούλομαι σε γραῦ κύσαι— – ⏑ – ⏒ – ⏑ – 2^{c}
Γυν. κρόμμυόν τἄρ' οὐκ ἔδει. – ⏑ – ⏓ – ⏑ ⏓ 2^{cv}
Γερ. κἀνατείνας λακτίσαι. – ⏑ – – – ⏑ – 2^{c}
Γυν. τὴν λόχμην πολλὴν φορεῖς. 20 – ⏑ – ⏓ – ⏑ – 2^{c}
Γερ. καὶ Μυρωνίδης γὰρ ἦν – ⏑ – ⏑ – ⏑ – ·

802 τραχὺς ἐντεῦθεν μελάμπυ- – ∪ – – – ∪ – – ˉ
γός τε τοῖς ἐχθροῖς ἅπασιν, – ∪ – – – ∪ – ∪ ˉ
804 ὡς δὲ καὶ Φορμίων. – ∪ – · – ∪ – 8ᶜ

Antistrophe.

Χο. Γυν. κἀγὼ βούλομαι μῦ-
θόν τιν' ὑμῖν ἀντιλέξαι
807 τῷ Μελανίωνι.
Τίμων ἦν τις ἀί-
δρυτος ἀβάτοισιν ἐν σκώλοισι τὰ πρό-
811 σωπα περιειργμένος, Ἐ-
ρινύων ἀπορρώξ.
οὗτος οὖν ὁ Τίμων
ᾤχεθ' ὑπὸ μίσους
815 πολλὰ καταρασάμενος
ἀνδράσι πονηροῖς.
οὕτω 'κεῖνος ὑμῶν
ἀντεμίσει τοὺς πονηροὺς
ἄνδρας ἀεί, ταῖσι δὲ γυ-
820 ναιξὶν ἦν φίλτατος.
Γυν. τὴν γνάθον βούλει θένω;
Γερ. μηδαμῶς· ἔδεισά γε.
Γυν. ἀλλὰ κρούσω τῷ σκέλει;
Γερ. τὸν σάκανδρον ἐκφανεῖς.
Γυν. ἀλλ' ὅμως ἂν οὐκ ἴδοις
826 καίπερ οὔσης γραὸς ὄντ' αὐ-
τὸν κομήτην, ἀλλ' ἀπειψι-
828 λωμένον τῷ λύχνῳ.

799 λακτίσαι Bentley : τὸ σκέλος λακτίσαι 810 τὰ πρόσωπα Hermann : τὸ πρόσωπον 824 σάκανδρον Suidas : σάκανδρ'

Monostrophic dyad. A = AB (781–92, 793–804). A = abc, 6 9 (plus 2 2 2) 4, pericopic triad (771) with refrain : hexameter, nonameter (with three dimeters in refrain), tetrameter, all in paeonic-trochaic rhythm. See 774. B = abbbba, 8 2 2 2 2 8, palindic hexad : octameter, four dimeters, octameter. See 758. The antistrophe lacks one dimeter in the refrain, corresponding to colon 9. See 51.

243. *Vesp.* 403–29 = 461–87 (Syzygy II.).

Strophe I.

Κορ. α' εἰπέ μοι τί μέλλομεν κι- – ∪ ⏑̲ ∪ – ∪ – – ˉ
νεῖν ἐκείνην τὴν χολὴν – ∪ – – ⏑̲ ∪ ⏑̲ 4ᶜᵛ
404 ἥνπερ ἡνίκ' ἄν τις ἡμῶν – ∪ ⏑̲ ∪ – ∪ – –
ὀργίσῃ τὴν σφηκιάν; ⏑̲ ∪ – ⏑̲ – ∪ ⏑̲ 4ᶜᵛ

Ἡμ. α′ νῦν ἐκεῖνο νῦν ἐκεῖνο
τοὐξύθυμον ᾧ κολαζόμεσθα κέντρον
ἐντέταται ὀξέως. 800
408 ἀλλὰ θαἰμάτια βαλόντες
ὡς τάχιστα παιδία
409 θεῖτε καὶ βοᾶτε καὶ Κλέ-
ωνι ταῦτ' ἀγγέλλετε,
410 καὶ κελεύετ' αὐτὸν ἥκειν
ὡς ἐπ' ἄνδρα μισόπολιν
412 ὄντα κἀπολούμενον, ὅτι 51
τόνδε λόγον εἰσφέρει,
414 μὴ δικάζειν δίκας.

Strophe II.

Βδ. ὦγαθοὶ τὸ πρᾶγμ' ἀκούσατ'
ἀλλὰ μὴ κεκράγατε.
Κορ. α′ νὴ Δί' εἰς τὸν οὐρανόν γ'. Βδ. ὡς
τοῦδ' ἐγὼ οὐ μεθήσομαι. 20
Ἡμ. α′ ταῦτα δῆτ' οὐ δεινὰ καὶ τυ-
ραννίς ἐστιν ἐμφανής;
cf. Av. 1560 (216)
418 ὦ πόλις καὶ Θεώ-
ρου θεοισεχθρία,
419 κεἴ τις ἄλλος προέ- 25
στηκεν ἡμῶν κόλαξ.
Ξα. Ἡράκλεις καὶ κέντρ' ἔχουσιν·
οὐχ ὁρᾷς ὦ δέσποτα;
Βδ. οἷς γ' ἀπώλεσαν Φίλιππον
ἐν δίκῃ τοῦ Γοργίου. 30
Κορ. α′ καὶ σέ γ' αὐτοῖς ἐξολοῦμεν·
ἀλλὰ πᾶς ἐπίστρεφε
423 δεῦρο κἀξείρας τὸ κέντρον
εἶτ' ἐπ' αὐτὸν ἴεσο,
424 ξυσταλεὶς εὔτακτος ὀργῆς 35
καὶ μένους ἐμπλήμενος,
425 ὡς ἂν εὖ εἰδῇ τὸ λοιπὸν
σμῆνος οἷον ὤργισεν.
Ξα. τοῦτο μέντοι δεινὸν ἤδη
νὴ Δί', εἰ μαχούμεθα· 40
427 ὡς ἔγωγ' αὐτῶν ὁρῶν δέ-
δοικα τὰς ἐγκεντρίδας.

Ἡμ. α′ ἀλλ' ἀφίει τὸν ἄνδρ'· — ∪ ⏑ ⏑ — ∪ — .
εἰ δὲ μή, φήμ' ἐγὼ — ∪ — . — ∪ — 4ᵒ
429 τὰς χελώνας μακαρι- 45 — ∪ — . — ∪ ⏑ . ∪ –
εἶν σε τοῦ δέρματος. — ∪ — . — ∪ ⏑ 4ᶜᵛ

Antistrophe I.

Βδ. ἀλλὰ μὰ Δί' οὐ ῥαδίως οὕτως ἂν αὐτοὺς διέφυγες,
462 εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.
Ἡμ. β′ ἆρα δῆτ' οὐκ αὐτὰ δῆλα τοῖς πένησιν, ἡ τυραννὶς ὡς λάθρᾳ γ'
ἐλάνθαν' ὑπιοῦσά με,
466 εἰ σύ γ' ὦ πόνῳ πόνηρε καὶ κομηταμυνία
τῶν νόμων ἡμᾶς ἀπείργεις ὧν ἔθηκεν ἡ πόλις,
468 οὔτε τιν' ἔχων πρόφασιν οὔτε λόγον εὐτράπελον, αὐτὸς ἄρχων
μόνος;

Antistrophe II.

Βδ. ἔσθ' ὅπως ἄνευ μάχης καὶ τῆς κατοξείας βοῆς
472 εἰς λόγους ἐλθοιμεν ἀλλήλοισι καὶ διαλλαγάς;
Ἡμ. β′ σοὺς λόγους ὦ μισόδημε καὶ μοναρχίας ἐραστὰ
475 καὶ ξυνὼν Βρασίδᾳ καὶ φορῶν κράσπεδα
στεμμάτων τήν θ' ὑπήνην ἄκουρον τρέφων;
Βδ. νὴ Δί' ἦ μοι κρεῖττον ἐκστῆναι τὸ παράπαν τοῦ πατρὸς
479 μᾶλλον ἢ κακοῖς τοσούτοις ναυμαχεῖν ὁσημέραι.
Κορ. β′ οὐδὲ μὴν οὐδ' ἐν σελίνῳ σούστιν οὐδ' ἐν πηγάνῳ·
481 τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοινίκων ἐπῶν.
ἀλλὰ νῦν μὲν οὐδὲν ἀλγεῖς, ἀλλ' ὅταν ξυνήγορος
ταὐτὰ ταὐτά σου καταντλῇ καὶ ξυνωμότας καλῇ.
Βδ. ἆρ' ἂν ὦ πρὸς τῶν θεῶν ὑμεῖς ἀπαλλαχθεῖτέ μου;
485 ἢ δέδοκταί μοι δέρεσθαι καὶ δέρειν δι' ἡμέρας;
Ἡμ. β′ οὐδέποτέ γ', οὐχ ἕως ἂν τί μου λοιπὸν ᾖ,
ὅστις ἡμῶν ἐπὶ τυραννίδ' ⟨ὧδ'⟩ ἐστάλης.

407 *ἐντέταται ὀξέως* Ed. : *ἐντέταθ' ὀξύ* 414 *μὴ* Princeps : *ὡς χρὴ μὴ* 416 *τοῦδ'* Porson : *τόνδ'* R, *τόνδε γ'* V 418 *θεοισεχθρία* Bentley : *θεὸς ἐχθρία* RV 422 *αὐτοῖς* Holden : *αὗτις* R, *αὐτῆς* V 473 *σοὺς* Hirschig : *σοὶ* 480 *μὴν* Hirschig : *μέν γ'* 487 *ὧδ'* Hermann

The two strophes constitute a pericope, AB (705). A = AB (403–7, 408–14). A = aab, 4 4 7, epodic triad: two tetrameters with a heptameter as epode. See 737. B = aab, 4 4 10 (4 4 6 in the antistrophe), epodic triad: two tetrameters, with a decameter as epode in the strophe (two tetrameters with a hexameter in the antistrophe). See 737. Two cola (perhaps 12, 13) are lacking in the antistrophe. See 51. B is a stichic period composed of fifteen tetrameters. See 778.

Non-Melic Trochaic Verse

THE TETRAMETER IN ARISTOPHANES

244. The catalectic trochaic tetrameter is used by Aristophanes both as a melic period (**210**) and also continuously by line in recitative (**59**). When it is used by line, its two cola are very generally separated by diaeresis (**253 ff.**).

245. The recitative tetrameter is used in all the comedies of Aristophanes except the *Plutus*, but oftener in the earlier than in the later plays. The verse is adapted to rapid movement and is therefore frequently employed when the chorus enters in haste in the parode [1] (**213**), sometimes on the run, or when it retires from the immediate scene of action in the second parode.[2] It is used also in the parode, and once in a syzygy, when, after a musical number, the leaders of the chorus and personages of the scene engage in a dialogue in recitative to the accompaniment of a flute.[3] In many of these scenes the speakers are excited, and sympathy with their emotion was doubtless expressed by the chorus in mimetic dance-movements.[4]

246. The chief use of the recitative tetrameter, however, in Aristophanes is found in the epirrhemata and antepirrhemata of the parabasis.[5] The tone is in general scoptic. Aristotle, speaking of the early drama, when it was still satyric in content and language, says (*Poet.* iv. 14): *τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν.* The epirrhema and antepirrhema of the parabasis were probably recited by the first and second leaders respectively, and the recitation was accompanied by the chorus with mimetic movements. Recitative trochaic tetrameters occur sparingly also in other parts of comedy than parode and parabasis.[6]

247. Thirty-nine of the 779 recitative tetrameters in the

[1] *Ach.* 234–6 ~ 238–40; *Eq.* 242–83; *Pax* 299–338; *Av.* 268–309, 313, 317–18, 320–6.

[2] *Pax* 553–70 ~ 601–50.

[3] *Ach.* 303–34, *Vesp.* 430–60 ~ 488–525 (syzygy), *Av.* 336–42 ~ 352–86.

[4] See Haigh's *Attic Theatre*,[3] 312 ff., and the Editor's *Unrecognized Actor*, 122 ff.

[5] *Ach.* 676–91 = 703–18 (16 = 16); *Eq.* 565–80 = 595–610 (16 = 16); *Eq.* 1274–89 = 1300–15 (16 = 16); *Nub.* 575–94 = 607–26 (20 = 20); *Nub.* 1115–30 (669); *Vesp.* 1071–90 = 1102–21 (20 = 20); *Pax* 1140–55 = 1172–87 (16 = 16); *Av.* 753–68 = 785–800 (16 = 16); *Av.* 1072–87 = 1102–17 (16 = 16); *Lys.* 626–35 = 648–57 (10 = 10) and 672–81 = 696–706 (10 = 10); *Th.* 830–45 (669); *Ran.* 686–705 = 718–37 (20 = 20).

[6] *Eq.* 314–21 ~ 391–6; *Pax* 383–4 ~ 426–7; 428–30; *Lys.* 1036–42; *Th.* 687–8 ~ 726–7, 702–6; *Ec.* 1155–62.

extant plays of Aristophanes are purely trochaic, 1 in 20, and 9 others have all arses short but one or more theses resolved, 1 in 87. One hundred and sixty-one tetrameters have one long arsis, 1 in 4·84; 357 have two, 1 in 2·18; 213 have three, 1 in 3·66. Sixty-five per cent of the complete metres are irrational.

248. The tribrach occurs 161 times, once in 4·84 tetrameters:

Tetram. ⏑⏑⏑	i.	ii.	iii.	iv.[1]	v.	vi.	vii.	Total.
779	161	28+32	4+6	13+4	2+1	38+11	4+13	5+0	94+67

Five of the 94 tribrachs contained in one word overlap the preceding foot. These are all in the fifth or sixth foot (*Vesp.* 505, 510, *Av.* 290, 791, 1072). Sixty-three begin with the word and overlap forward. The word containing the tribrach consists of three syllables in 26 instances. The five tribrachs in the seventh foot are contained each in a tetrasyllabic word (⏑ ⏑ ⏑ ×) which comprises the seventh and eighth feet. These are *Eq.* 319, *Nub.* 575, 581, *Av.* 276, 281. Two of these are composed of proper names (*Nub.* 581, *Av.* 281), and the other three have been emended. Only 6 of the 67 tribrachs composed of two or three words or parts of words consist of three words or parts of words, five in the first foot (*Ach.* 685, *Pax* 322, *Av.* 280, 358, 380) and one in the third (*Pax* 615). The natural division of the tribrach when it consists of two words is ⏑ ⏑|⏑ (for – ⏑) in trochaic verse, but numerous exceptions (⏑|⏑ ⏑) occur in the tetrameter, 7 in the first foot, 1 in the second, 1 in the third, 5 in the fifth. Cf. *Ach.* 689, *Eq.* 245, *Vesp.* 504, *Eq.* 281, *Vesp.* 451, 492.

249. The 'anapaest,' a form in trochaic verse which results from the resolution of an irrational foot (**17, 200**), occurs 44 times, once in 18 tetrameters:

Tetram. ⏑⏑–	ii.	iv.	vi.	Total.
779	44	11+8	5+3	5+12	21+23

Only two anapaests (*Vesp.* 497, *Pax* 553) of 21 contained in one word overlap the preceding foot, 12 overlap forward, 7 consist each of a trisyllabic word. No anapaest consists of three words or parts of words, and the division of the 23 that consist of two is always ⏑ ⏑|–.

250. The dactyl occurs six times, once in the first foot (*Eq.* 319), three times in the fourth (*Av.* 373, 1113, *Ec.* 1156),

[1] *Av.* 341, 353; 285 (emended).

and twice in the fifth (*Ach.* 318, *Vesp.* 496). In each case, it is the first or last simple foot of a dimeter. See **205.**

251. The tetrameters, numbering 391, found in the epirrhemata and antepirrhemata of the parabases are less free in the use of tribrach, anapaest and dactyl than those, numbering 388, found elsewhere in the plays. The ratios for the two sorts of tetrameters respectively are: tribrach, 1 in 6 and 1 in 4; anapaest, 1 in 20 and 1 in 16; dactyl, 1 in 391 and 1 in 78.

252. One hundred and fifty-three of the 181 tetrameters that contain trisyllabic feet have one trisyllabic foot, 26 have two, and 2 have three. Fifteen tetrameters contain each two tribrachs in 8 combinations, of which 1, 5 occurs three times (*Ach.* 680, *Eq.* 262, *Av.* 340). The collocation ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ occurs twice, in 5, 6 (*Vesp.* 498, *Th.* 838). One tetrameter contains three tribrachs (*Av.* 1116). Nine contain one tribrach and one anapaest in 6 combinations, of which 1, 6 (*Eq.* 600, 1308) and 5, 2 (*Eq.* 280, *Av.* 303) each occur twice. One contains two tribrachs and an anapaest, involving the combination ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ (*Av.* 302). Two contain one tribrach and one dactyl (*Ach.* 318, *Eq.* 319).

253. The trochaic tetrameter, in its observance of diaeresis, is closer to the recitative than to the melodramatic iambic tetrameter (**183**). Diaeresis is neglected 110 times in 779 trochaic tetrameters, once in 7·1 verses. To these must be added, as in the iambic tetrameter (**180**), a considerable number of verses which do not admit diaeresis because of a progressive word at the end of the first dimeter, as in *Eq.* 283, 571, 1281, 1283, *Nub.* 622, 623, 1128, *Vesp.* 506, 514, etc., or of a recessive word at the beginning of the second, as in *Eq.* 268, *Vesp.* 488, 491, *Pax* 306, 334, 559, etc. Rossbach's assumption (*Spec. Metrik*,[3] 188) that diaeresis is neglected oftener in trochaic tetrameters found in the epirrhemata and antepirrhemata of parabases than in those that occur elsewhere in comedy is not supported by facts. There are 391 recitative tetrameters in parabases and 55 neglect diaeresis; there are 388 elsewhere in comedy, and, as it happens, 55 of these neglect diaeresis.

254. Caesura is allowed after the second arsis, – ⏑ – ⏑| – ⏑ – ⏑ – ⏑ – ⏑ –, as in *Ach.* 322, 324, *Eq.* 244, 257, 269, *Vesp.* 457, 1075, *Pax* 305, 558; after the third, – ⏑ – ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – ⏑ –, as in *Eq.* 572, 576, 600,

1276, 1277, 1281, 1283, *Nub.* 583, 615; after the fifth, – ∪ – ∪ – ∪ – ∪ – ∪|– ∪ – ∪ –, as in *Ach.* 239, *Eq.* 1307, 1309, *Vesp.* 503, 506, 510, *Pax* 302, 324, 426. It occurs also after theses, not infrequently after the second, – ∪ –|∪ – ∪ – ∪ – ∪ – ∪ –, as in *Ach.* 237, 240, 328, *Eq.* 258, 283, 1315, *Vesp.* 435, 442, 498, 524; sometimes after the third, – ∪ – ∪ –|∪ – ∪ – ∪ – ∪ – ∪ –, as in *Ach.* 331, 333, 708, *Eq.* 266, 395, 603, *Nub.* 580, 614, 1122, 1125. When diaeresis is not possible, a pause may occur after the fourth thesis, – ∪ – ∪ – ∪ –|∪ – ∪ – ∪ – ∪ –, as in *Ach.* 235, *Nub.* 620, 623, 624, 625, *Vesp.* 444, 1110; less often after the fifth, – ∪ – ∪ – ∪ – ∪ –|∪ – ∪ – ∪ –, as in *Eq.* 282, 1311, *Pax* 630, *Lys.* 631. Pauses are rare elsewhere in the verse than in the places named, but occasionally one occurs after the sixth thesis, – ∪ – ∪ – ∪ – ∪ – ∪ –|∪ – ∪ –, as in *Ach.* 714, *Eq.* 1315, *Nub.* 584, *Pax* 317, 384, Verses occur with two pauses, rarely with three. Illustrations follow.

255. The following analysis of 100 recitative trochaic tetrameters found elsewhere than in parabases (*Ach.* 303–34, *Vesp.* 430–60, and *Av.* 268–304) and 100 that occur in parabases (*Ach.* 676–91, 703–18, *Vesp.* 1071–90, 1102–17, *Av.* 753–68, 785–800) will serve to illustrate the foregoing statements. The odd numbers signify theses, the even arses. It will be remembered that the thesis of the tribrach and of the 'anapaest' may be dissyllabic.

8:—A single pause, at diaeresis, is found in the 58 non-parabatic and 68 parabatic (P.) tetrameters which are not cited below.

4:—*Av.* 273. P. *Ach.* 681. *6*:—*Ach.* 332; *Vesp.* 443; *Av.* 281, 285. P. *Ach.* 684; *Vesp.* 1082, 1087, 1114, 1115; *Av.* 785. *10*:—*Ach.* 308; *Vesp.* 432; *Av.* 268, 279, 284, 286, 291. P. *Ach.* 682, 715; *Vesp.* 1073, 1112; *Av.* 754, 758, 768, 788, 791, 793, 794, 798.

3:—*Vesp.* 445. *5*:—*Ach.* 316, 331, 333; *Av.* 272, 297. P. *Ach.* 708; *Vesp.* 1083. *7*:—*Vesp.* 434, 438, 444, 456, 459; *Av.* 270, 283, 294, 298. P. *Vesp.* 1072, 1077, 1084, 1088.

4:*8*:—*Ach.* 313, 324; *Vesp.* 457. *4*:*10*:—*Ach.* 322. *6*:*10*:—*Av.* 269. P. *Av.* 799. *6*:*11*:—P. *Vesp.* 1111. *8*:*10*:—*Av.* 277. *3*:*10*:—*Ach.* 328; *Av.* 282. *8*:*12*:—*Av.* 299. P. *Av.* 759. *3*:*8*:—*Vesp.* 435, 442. P. *Av.* 767.

3:*11*:—*Av.* 295. *5*:*8*:—*Av.* 274. *1*:*8*:—P. *Ach.* 685. *8*:*11*:—P. *Ach.* 714. *5*:*7*:—*Av.* 301. *7*:*13*:—P. *Vesp.* 1110.

3:*7*:*10*:—*Vesp.* 458.

256. The melic trochaic tetrameter is somewhat severer than the recitative in excluding the dactyl and in some minor particulars. There are 116 melic tetrameters in Aristophanes.[1] Eleven of these are purely trochaic, 1 in 10·5, and four others have all arses short, but one or more feet resolved. Thirty-three have one long arsis, 1 in 3·5; 43 have two, 1 in 2·7; 25 have three, 1 in 4·6. Fifty-six per cent of the complete metres are irrational.

257. The tribrach occurs 23 times, 1 in 5:

Tetram. ⏑⏑⏑	i.	ii.	iii.	iv.	v.	vi.	vii.	Total.
114	23	2+3	0+3	3+2	0+1	3+1	3+1	1+0	12+11

A single tribrach (*Lys.* 1285) contained in one word overlaps the preceding foot. The word is a trisyllable in 3 instances. The single tribrach in the seventh foot (*Vesp.* 461) is contained in a tetrasyllable (⏑ ⏑ ⏑ ⏓). No melic tribrach consists of three words or parts of words. The division ⏑|⏑ ⏑ does not occur. The anapaest occurs six times, 1 in 21, three times in the second foot (*Vesp.* 461, 462, *Lys.* 615), three in the sixth (*Vesp.* 478, *Pax* 346, 583). The dactyl is not used.

258. Of the 16 tetrameters that contain trisyllabic feet, 9 have one trisyllabic foot, 5 have two, 2 have four or more. Three tetrameters contain two tribrachs (*Pax* 733, *Ran.* 1109, *Ec.* 1165), one has four (*Ran.* 1099), one has six (*Lys.* 1285). The combination of anapaest and tribrach occurs twice (*Vesp.* 461, 462).

259. The trochaic tetrameter, which preceded the iambic trimeter as the stock verse of tragedy (Aristot. *Rhet.* III. i. 9, *Poet.* iv. 14), remained in favour with all the comic poets for just the reasons that made it a means less fit than the trimeter to express the exalted sentiments of developed tragedy. In the language of Aristotle it was *κορδακικώτερον, ὀρχηστικώτερον*. The remonstrance Socrates addresses to Strepsiades in the *Nubes* (641 f.) was evidently a live question in our poet's own day:

[1] *Ach.* 204–7 (4), 219–22 (4), 284, 286, 293, 296, 335, 337, 341, 343, 985, 999; *Eq.* 312 f. (2), 326 f. (2), 330, 389 f. (2), 400 f. (2), 404; *Vesp.* 336 f. (2), 338, 340 f. (2), 367 f. (2), 369, 371 f. (2), 403 f. (2), 408 f. (2), 415–417 (3), 420–427 (8), 461 f. (2), 466 f. (2), 471 f. (2), 478–485 (8), 1060, 1091, 1093, 1267, 1283, 1291; *Pax* 346, 349 f. (2), 356, 389, 395, 583, 587, 595, 733; *Lys.* 291, 294, 301, 304, 614 f. (2), 618, 623, 636 f. (2), 640, 645, 662 f. (2), 686 f. (2), 1285; *Th.* 659–662 (4), 674, 714; *Ran.* 263, 265, 540, 548, 596, 604, 1099, 1109; *Ec.* 1164 f. (2).

οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὅ τι κάλλιστον μέτρον | ἡγεῖ· πότερα τὸ τρίμετρον ἢ τὸ τετράμετρον; The trochaic tetrameter was the *metrum Epicharmium* (see the fragments in Kaibel's *Fragmenta*) and was affected by all the comic poets. Fragments are extant that begin with Magnes and extend to Poliochus. Cf. Magnes 6; Ecphantides 1; Cratinus 25, 36, 52, 97, 122–5, 164, 197, 198, 298, 301–5; Crates 20, 29, 32, 41; Pherecrates 10, 22, 78, 83, 143, 182; Teleclides 41; Hermippus 29, 37, 43, 44, 70, 71, 81; Eupolis 76, 268, 357; Phrynichus 15, 38; Aristophanes 108, 221, 306, 411, 433, 496, 550–2, 671–3; Plato 24; Ameipsias 13; Callias 1, 3, 4; Lysippus 9; Metagenes 13; Strattis 57; Apollophanes 6; Antiphanes 40, 45, 49, 52, 71, 97, 117, 142, 171, 174 (in part), 179, 181, 204, 205, 301; Anaxandrides 6; Eubulus 49; Nicostratus 24; Philetaerus 9; Amphis 7, 8; Anaxilas 22; Aristophon 4, 14; Cratinus iunior 2; Euphanes 1; Alexis 79, 98, 115, 117, 156, 164, 165, 212, 301, 302; Axionichus 8; Eriphus 4; Mnesimachus 2; Timocles 16; Theophilus 4; Philemon 213; Diphilus 20; Menander 23–6, 100, 162, 205, 244, 352, 367, 379, 433, 442, 470, 494, 508, 923–5, 927, 929, 930, 1113; Dioxippus 3; Alexander 6; Evangelus 1; Poliochus 1; Frg. incert. 38, 295–7, 770–2, 774–8, 1324–7.

THE TETRAMETER IN MENANDER

260. An especially trustworthy means of determining the form of the trochaic tetrameter in the period of the New Comedy is found in the Cairo MS. of Menander recently published. There are ninety-eight trochaic tetrameters in the *Periceiromene* and *Samia* that are, in effect, metrically intact in the manuscript.[1] It appears from these verses, which are of sufficient number to justify broad comparisons, that Menander uses trisyllabic feet in the trochaic tetrameter much more freely than Aristophanes.

261. Five of the 98 tetrameters are purely trochaic, 1 in 20, as in Aristophanes (**247**), while five others have all arses short

[1] *Periceiromene* (*Samia* in the Princeps): 348–52 (5), 354, 360, 375–84 (10), 386–8 (3), 394–9 (6), 401, 412–15 (4), 417 f. (2), 427, 433 f. (2). *Samia*: 202–8 (7), 211–32 (22), 236–42 (7), 245–54 (10), 256–64 (9), 269 f. (2), 325 f. (2), 330, 332 f. (2). There are also 51 mutilated trochaic tetrameters in the *Periceiromene* and 24 in the *Samia*.

with one or more theses resolved, 1 in 20 in Menander, but only 1 in 87 in Aristophanes. Twenty-six have one long arsis, 1 in 3·8; 41 have two, 1 in 2·4; 21 have three, 1 in 4·7. Fifty-eight per cent of the complete metres are irrational. In Aristophanes the per cent is sixty-five (**247**).

262. The tribrach occurs 44 times, once in 2·23 tetrameters, but in Aristophanes once in 4·84 (**248**):

Tetram. ⏑⏑⏑	i.	ii.	iii.	iv.	v.	vi.	vii.	Total.
98	44	7+9	2+0	2+0	1+0	13+6	1+1	1+1	27+17

Compare the table in **248**. Both Aristophanes and Menander use the tribrach sparingly in the second and fourth feet. Aristophanes avoids it in vii., but Menander has it twice in vii. in whole verses (*S.* 257, 262) and three times in broken lines (*P.* 407, 422, 426). Of the 27 tribrachs contained in one word in Menander 6 are trisyllables, 1 overlaps back but 20 overlap forward. Of the 17 contained in two or three words or parts of words, 2 have the division ⏑|⏑|⏑, 3 ⏑|⏑ ⏑, and 12 ⏑ ⏑|⏑.

263. The anapaest occurs 17 times, once in 5·8 tetrameters, but in Aristophanes once in 18 (**249**):

Tetram. ⏑⏑–	ii.	iv.	vi.	Total.
98	17	4+2	5+3	1+2	10+7

Compare the table in **249**. For other examples of the anapaest in vi., in broken verses, see *P.* 419, 425, 428, *S.* 341. Four of the ten anapaests contained in one word overlap back, 3 forward, 3 are trisyllables. Of the 7 contained in two or three words or parts of words, 1 has the division ⏑|⏑|–, 2 have ⏑|⏑ –, and 4 ⏑ ⏑|–.

264. The dactyl occurs but once, in the fifth foot of a broken verse (*P.* 421).

265. Of the 47 tetrameters that contain trisyllabic feet, 34 have one trisyllabic foot, 12 have two, 1 has three.

266. The first dimeter ends in a complete word in each of these 98 tetrameters, and this word is a progressive only twice; but nevertheless many of the 96 remaining tetrameters are not to be rendered with a pause at diaeresis. When Aristophanes employs trochaic tetrameters in dialogue, the change of speaker generally occurs at the beginning of the tetrameter; Menander is strongly disposed to change the speaker within the verse. The speaker thus changes in Aristophanes on the average only once

in 11 tetrameters, and in 75 per cent of the instances the change occurs at diaeresis; in Menander this change occurs in nearly every other verse on the average, but it occurs at diaeresis in only 30 per cent of the cases. Finally, Menander changes the speaker twice within a single tetrameter six times as often as Aristophanes. The general result is much greater variety in rendering and more frequent interruption of the flow of the rhythm in Menander than in Aristophanes. On the basis of a comparison of the 98 tetrameters now under consideration with the 100 tetrameters in dialogue that are analyzed above, which include the liveliest recitative trochaic number in Aristophanes (*Av.* 268 ff.), the peculiarities of Menander's metrical style in this form of verse are seen to be as follows. He introduces a pause at diaeresis less frequently, relatively to his total number of pauses, although 96 of his tetrameters admit diaeresis, but only 73 of those in Aristophanes. He introduces a greater number of pauses absolutely and admits pauses into a greater number of different places in the verse. Finally, the modes in which he arranges two or more pauses within a single tetrameter are twice as numerous as those in Aristophanes.

THE HYPERMETER

267. Acatalectic cola, dimeters and trimeters, are combined into hypermeters in Aristophanes in both melic (**210**) and recitative verse. See **713**. The hypermeter ends in a catalectic dimeter, only once (*Pax* 344 f.) in a catalectic trimeter (in both the oldest MSS.), and without exception it follows recitative tetrameters. The connexion between the tetrameters and the following series of cola is so close that sometimes the speaker does not change (*Pax* 650 ff.) and even the grammatical construction is continued (*Pax* 338 ff., *Av.* 386 ff.). In a single instance two corresponding hypermeters conclude the epirrhema and antepirrhema of a parabasis (*Pax* 1156–8 ~ 1188–90). In all other cases the hypermeter is part of a parode and concludes a dialogue (*Eq.* 284–302; *Pax* 339–45, 571–81, 651–6; *Av.* 387–99). Recitative hypermeters are found in none of the later plays of Aristophanes.

268. The metrical form of these hypermeters is freer than that of the recitative tetrameters in the use of trisyllabic feet. These number: 28 tribrachs, 3 anapaests (*Eq.* 299, *Av.* 388,

394), 2 dactyls (*Eq.* 301, *Av.* 396). If the 115 complete metres in the hypermeters are expressed in terms of the tetrameter, reckoning three complete metres as the equivalent of a tetrameter, the ratios are as follows: tribrach, 1 in 4·84 in the tetrameter and 1 in 1·4 in the hypermeter; anapaest, 1 in 18 and 1 in 13; dactyl (see **205**), 1 in 130 and 1 in 19; irrational metre, 65 per cent and 67 per cent. It should be noted, however, that these hypermeters differ structurally among themselves. Only 3 trisyllabic feet occur in 28 cola in the *Pax*, but 18 in 19 cola in the *Equites* and 12 in 13 in the *Aves*. The tribrach is a natural form to employ in the expression of excited feeling or of lively sentiment.

269. The dimeters and trimeters of which trochaic hypermeters are composed are closely connected by synaphea, and were liable to the same danger of confusion in transmission which the corresponding iambic cola suffered (**194**). Heliodorus records 19 cola in *Eq.* 284 ff.; 7 in *Pax* 339 ff., making 344 a 'monometer'; 10 in *Pax* 571 ff., making 579 a 'monometer' and 580 f. a tetrameter; 5 in *Pax* 651 ff., making 655 f. a tetrameter; and 3 each in *Pax* 1156 ff. and 1188 ff. See the metrical scholia on these hypermeters. *Pax* 344 f. constitute a trimeter in RV; *Pax* 578[a] is a monometer in RV, the following colon a dimeter. Both manuscripts resort to the device of combining two dimeters into a false tetrameter, but V only twice. The preposition at the end of *Pax* 577 may be thought to be an indication, reinforced by the sense, that 577, 578[a] originally constituted a trimeter. A colon ends within a word in *Eq.* 301, *Pax* 339.

CHAPTER IV

ANAPAESTIC VERSE

270. The fundamental colon of anapaestic verse is a dimeter composed of two metres that consist each of two simple feet (**12, 13**):

τόλμησον ἄναξ χαρίσασθαί μοι	– – ⏑ – ⏑ – – –	
πάθος οἰκτίρας, ἤ με κεραυνῷ	⏑ – – – – ⏑ – –	
διατινθαλέῳ σπόδισον ταχέως,	⏑ – ⏑ – ⏑ – ⏑ –	
κἄπειτ' ἀνελών μ' ἀποφυσήσας	– – ⏑ – ⏑ – – –	
εἰς ὀξάλμην ἔμβαλε θερμήν	– – – – – ⏑ – –	*Vesp.* 327 ff.

An anapaestic dimeter consists of sixteen primary times. All anapaestic verse is in ascending rhythm.

271. Melic anapaestic verse has a varied constitution, owing to the number of forms the simple foot may assume, not only ⏑ ⏑ – and – – (**8, 10**) but also ⏑ ⏑ ⏑ ⏑ and – ⏑ ⏑ (**11**). A dimeter may consist solely of anapaests, as in the third colon just quoted, or spondees, or even of 'dactyls' or proceleusmatics:

οὔκουν ἕλκω κἀξαρτῶμαι;	– – – – – – – –	*Pax* 470
κἀναπυθώμεθα τούσδε τίνες ποτὲ	– ⏑ – ⏑ – ⏑ – ⏑	*Av.* 403
κατέλαβον, ἐφ' ὅ τι τε μεγαλόπτερον ἄβατον	⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑	*Lys.* 481 f.

Dimeters consisting solely of 'dactyls' or proceleusmatics are found only in melic verse.

272. The dimeter by suppression of the arsis of its final anapaest becomes catalectic (**33**):

τοῦ σεμνοτάτου δι' Ὀλύμπου	– – ⏑ – ⏑ – –	*Th.* 1069
κοὔπω μέντοι γε πέπαυμαι	– – – – ⏑ – –	*Th.* 709
σῴζω δ' εὐθαλεῖς καρποὺς	– – – – – – –	*Av.* 1062

273. The catalectic dimeter is called paroemiac.[1] Its final syllable may be short instead of long (**43**). It rejects the proceleusmatic, allows the 'dactyl' only in the first simple foot, and admits the spondee as the third simple foot only in melic verse.

274. The paroemiac is used in the recitative verse of comedy only as the final colon of a tetrameter, pentameter, heptameter, octameter, or hypermeter. In melic verse, it may be used as a component part of an ode in any position. In his *Odysseus*, Cratinus (*frag.* 144) employs it continuously:

σιγάν νυν ἅπας ἔχε σιγάν,	– – ⏑ – ⏑ – –
καὶ πάντα λόγον τάχα πεύσει·	– – ⏑ – ⏑ – –
ἡμῖν δ' Ἰθάκη πατρίς ἐστιν,	– – ⏑ – ⏑ – ⏑
πλέομεν δ' ἅμ' Ὀδυσσέι θείῳ	⏑ – ⏑ – ⏑ – –

See Heph. 27. 1 ff. and cf. Aristophanes *frag.* 503, 504, and *Ran.* 372 ff. (**301**).

Such continuous cola were probably rhythmized as full dimeters, with a pause after each colon. On this supposition, the conjunction of vowels at the end of the second colon and beginning of the third (**43**) in the fragment quoted from Cratinus has no metrical significance.

275. Every melic anapaestic colon in Aristophanes ends in a complete word. The first metre also of the melic acatalectic dimeter generally ends thus, but the first metre of the melic paroemiac, in fully one-third of the instances of its occurrence, ends within the word. For the corresponding facts in the recitative tetrameter and hypermeter, see **315**, **329**, **330**.

276. The anapaestic trimeter was not employed as a colon, since a trimeter composed of true anapaests in normal isomeric rhythm (**9**, i.) would have exceeded the limit of length allowed diplasic compound feet (**22**), but the monometer was thus used, generally in combination with dimeters. On the probable origin of this use of the monometer as a colon see **613**.

277. Anapaestic tripodies (**26**) occasionally occur in Aristophanes:

τόδε σοι τὸ πάθος μετ' ἐμοῦ	303	⏑ – ⏑ – ⏑ –	*Lys.* 479
ἀκρόπολιν ἱερὸν τέμενος		⏑ ⏑ ⏑ – ⏑ ⏑ ^v	*Lys.* 483

[1] Hephaestion (26. 17 ff.) derives the word from παροιμία, proverb, maxim; Rossbach (*Spec. Metrik*,[3] 131 f.), regarding παροιμιακός as of equivalent meaning with προσοδιακός, suggests οἶμος (=ὁδός), 'march-rhythm'; Christ (*Metrik*,[2] 254) proposes οἶμη, song ('lay').

These are true brachycatalectic cola (**35**) and have the mensuration of dimeters. They may end in the 'spondaic' anapaest:

φονίαν, πτερυγά τε παντᾷ	**473, 303**	⏑ – ⏑ ⏑	– –
ἐπίβαλε περί τε κύκλωσαι		⏑ ⏑ ⏑ ⏑	– – *Av.* 345 f.
λειμώνων ἐγκρούων	**301**	– – – –	– – *Ran.* 374.

The pentapody also occurs, but only twice:

σὲ μὲν οὖν καταλεύσομεν ὦ μιαρὰ κεφαλή
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – *Ach.* 285 = 336 (**452**).

This is probably a brachycatalectic trimeter in logaoedic time (**389**). The penthemimer (**36**) is also occasionally found, with the mensuration of a dimeter. Cf. *Av.* 455, 458 (**409**); 1318, 1319 (**406**).

278. Protraction (**31**) does not occur in the anapaestic verse of comedy.

279. Melic anapaestic verse prefers hypermetrical structure, and hypermeters occur in the odes of Aristophanes that range in length from nine to twenty-seven metres. The commonest subordinate periods are the catalectic tetrameter and the paroemiac, but the hexameter is not rare. On the combination of subordinate periods, hypermeters and intermediate periods to form systematic periods, see **720 ff.**

280. The catalectic tetrameter is the anapaestic verse chiefly used by the poets of the Old Comedy in recitative rendering (**305 ff., 320**). These tetrameters are often immediately followed by hypermeters, which may also be used independently (**321 ff.**).

281. Anapaestic cola may be combined with cola in other rhythms, but especially with iambic, dochmiac and paeonic cola, in the same systematic period. Compare, for example, the combination of anapaestic and iambic cola in *Lys.* 476 ff. (**303**), *Av.* 400 ff. (**290**). Such anapaests probably keep their true isomeric time in most cases. Generally they constitute a considerable part of the systematic period in a series of connected cola, as in the odes just cited and in *Av.* 328 ff. (**473**), 1058 ff. (**455**), *Th.* 667 ff. (**472**), *Vesp.* 317 ff. (**577**). Introductory anapaestic cola also were probably sung in even time, as in *Pax* 512 (**84**), *Ec.* 478 (**85**), *Nub.* 510 f. (**561**). When they thus introduce a trochaic ode, the rhythmical contrast is marked, as in *Ran.* 895 (**214**), *Th.* 520 (**222**). The same effect of contrast

would result from singing anapaestic cola in parodies in even time, and here the poet probably sought for just such effect, as in *Th.* 1051 (**374**), 1332 ff., 1351 f. (**592**), as also when he combined various different rhythms in the same period, as in *Nub.* 1160, 1165 f., 1168 (**474**), *Av.* 254 ff. (**595**). On the other hand, cola composed exclusively of anapaests were probably sung in triple time when constituent parts of odes in simplified logaoedic rhythm (**394**). Other examples of logaoedic anapaests (**389**) are occasionally found combined with subordinate periods in other rhythms. These will be noted as they occur.

282. It is sometimes difficult to distinguish melic from recitative anapaestic verse. The positive metrical evidence in comedy that a series of anapaestic cola is melic is the use (i.) of the proceleusmatic; (ii.) of a dimeter composed solely of 'dactyls'; (iii.) of a tripody; (iv.) of a paroemiac at the beginning of a series or within a short series or of two paroemiacs in succession; (v.) of a paroemiac with spondaic close; (vi.) of an acatalectic dimeter at the end of a series; (vii.) of subordinate or hypermetrical periods in other rhythms in proöde or epode, or even within the same systematic period. Less certain indications that the anapaests were sung are the frequent use of spondaic dimeters and the division of a systematic period into many subordinate periods.[1]

283. But some anapaestic hypermeters are melic although they are severe in form and exhibit none of the peculiarities just enumerated. The play itself in this case furnishes evidence as to their nature. Compare, for example, *Av.* 209 ff. (**285**), 1726 ff. and 1743 ff. (**588**).

284. Aristides (97 M., 59. 19 f. J.) notes the pleasing balance of parts in isomeric rhythms (**9**): *καὶ οἱ μὲν ἐν ἴσῳ λόγῳ τεταγμένοι δι' ὁμολότητα χαριέστεροι.* It is this balance of arsis and thesis that distinguishes anapaest from iamb, in which the ratio of the primary times in arsis and thesis is unequal. The iambic dimeter and the anapaestic dimeter were derived from the same primitive element, but gradually, through the mediation of logaoedic cola, they were completely differentiated, and anapaests with their equal division were found to be the measure adapted to the march (**607**). Little remains in comedy of this embateric use of the anapaest, so familiar

[1] See Smyth's *Anapaests of Aischylos*, 142 f.

in tragedy (**306**, **321**), but the actual range of the use of anapaestic rhythm in comedy is extensive, and the anapaestic verse of Aristophanes, including his recitative tetrameters, admirably illustrates its characterization by Dionysius (*De comp. verb.* xvii.; 108 R.): *σεμνότητα δ' ἔχει πολλήν, καὶ ἔνθα δεῖ μέγεθος περιθεῖναι τοῖς πράγμασιν ἢ πάθος ἐπιτήδειός ἐστι παραλαμβάνεσθαι.* Aristides (97 M., 59. 23 ff. J.) notes the special effect secured by variation of form in isomeric rhythm: *τῶν δ' ἐν ἴσῳ λόγῳ οἱ μὲν διὰ βραχειῶν γινόμενοι μόνων τάχιστοι καὶ θερμότεροι, οἱ δὲ διὰ μακρῶν μόνων βραδεῖς καὶ κατεσταλμένοι, οἱ δ' ἀναμὶξ ἐπίκοινοι.*

Melic Anapaestic Verse

285. *Av.* 209–22 (Prologue).

Monody.

Ἐπ.	ἄγε σύννομέ μοι παῖσαι μὲν ὕπνου,		⏑ – ⏑ – – – ⏑ –
210	λῦσον δὲ νόμους ἱερῶν ὕμνων,		– – ⏑ – ⏑ – – –
	οὓς διὰ θείου στόματος θρηνεῖς		– ⏑ – – ⏑ – – –
	τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἴτυν·		⏑ – – – ⏑ – ⏑ –
	ἐλελιζομένης δ' ἱεροῖς μέλεσιν	5	⏑ – ⏑ – ⏑ – ⏑ –
	γένυος ξουθῆς καθαρὰ χωρεῖ		⏑ – – – ⏑ – – –
215	διὰ φυλλοκόμου μίλακος ἠχὼ		⏑ – ⏑ – – ⏑ – –
	πρὸς Διὸς ἕδρας, ἵν' ὁ χρυσοκόμας	792	– ⏑ – – ⏑ – ⏑ –
	Φοῖβος ἀκούων τοῖς σοῖς ἐλέγοις		– ⏑ – – – – ⏑ –
	ἀντιψάλλων ἐλεφαντόδετον	10	– – – – ⏑ – ⏑ –
	φόρμιγγα θεῶν ἵστησι χορούς·		– – ⏑ – – – ⏑ –
220	διὰ δ' ἀθανάτων στομάτων χωρεῖ	795	⏑ – ⏑ – ⏑ – – –
	ξύμφωνος ὁμοῦ		– – ⏑ –
	θεία μακάρων ὁλολυγή.		– – ⏑ – ⏑ – – 27[C]

213 ἐλελιζομένης δ' ἱεροῖς Meineke: ἐλελιζομένη διεροῖς

Non-antistrophic. A is an indivisible hypermeter of twenty-seven metres. See **773**.

Compare the scholiast on 209: *μελικῶς δὲ ἄρχεται, τὸ δὲ μέτρον ἐστὶν ἀκατάληκτον ἀναπαιστικὸν δίμετρον.* The statement that the hypermeter is melic is put beyond question by *μελῳδεῖν αὖ* in 226.

286. *Thesm.* 776–84 (Scene III.).

Monody.

Μν.	ὦ χεῖρες ἐμαὶ	43	– – ⏑ ∪ 1[H]
	ἐγχειρεῖν χρῆν ἔργῳ πορίμῳ.	43	– – – – – – ⏑ ∪ 2[H]

ἄγε δὴ πινάκων ξεστῶν δέλτοι ⏑ – ⏑ – – – – –
δέξασθε σμίλης ὀλκοὺς – – – – – – – 4^{C}
κήρυκας ἐμῶν μόχθων· οἴμοι – – ⏑ – – – – –
τουτὶ τὸ ῥῶ μοχθηρόν· – – – – – – ⏑ 4^{CV}
χώρει χώρει. ποίαν αὔλακα; – – – – – – – ⏑
βάσκετ' ἐπείγετε πάσας καθ' ὁδοὺς – ⏑ – ⏑ – – ⏑ –
κείνᾳ ταύτᾳ· ταχέως χρή. – – – – ⏑ – – 6^{C}

777 χρῆν Bentley: χρὴ

Non-antistrophic. A = abccd, 1 2 4 4 6, proödic pentad: a monometer as proöde to a 'periodic' tetrad composed of a dimeter, two tetrameters and a hexameter. See 752.

Two of the subordinate periods have spondaic close. The song is paratragedic, in imitation of the melic laments of tragedy composed in the same rhythm.

287. *Lys.* 954–79 (Episode II.).

Κι. οἴμοι τί πάθω; τίνα βινήσω – – ⏑ – ⏑ – – –
955 τῆς καλλίστης πασῶν ψευσθείς; – – – – – – – –
πῶς ταυτηνὶ παιδοτροφήσω; – – – – – ⏑ – –
ποῦ Κυναλώπηξ; – ⏑ – –
μίσθωσόν μοι τὴν τίτθην. – – – – – – – 9^{C}
Κορ. α′ ἐν δεινῷ γ' ὦ δύστηνε κακῷ – – – – – – ⏑ –
960 τείρει ψυχὴν ἐξαπατηθεὶς – – – – – ⏑ – –
κἄγωγ' οἰκτίρω σ' αἰαῖ. – – – – – – – 6^{C}
ποῖος γὰρ ἂν ἦ νέφρος ἀντίσχοι, – – ⏑ – ⏑ – – –
ποία ψυχή, ποῖοι δ' ὄρχεις, – – – – – – – –
ποία δ' ὀσφῦς, ποῖος δ' ὄρρος – – – – – – – –
965 κατατεινόμενος ⏑ – ⏑ –
καὶ μὴ βινῶν τοὺς ὄρθρους; – – – – – – – 9^{C}
Κι. ὦ Ζεῦ δεινῶν ἀντισπασμῶν. – – – – – – – –
Κορ. α′ ταυτὶ μέντοι νυνί σ' ἐποίησ' **802** – – – – – – ⏑ –
969 ἡ παμβδελυρὰ καὶ παμμυσαρά. – – ⏑ – – – ⏑ –
Κορ. β′ μὰ Δί' ἀλλὰ φίλη καὶ παγγλυκερά. ⏑ – ⏑ – – – ⏑ –
Κορ. α′ ποία γλυκερά; μιαρὰ μιαρά. – – ⏑ – ⏑ – ⏑ –
Κι. ⟨μιαρὰ⟩ δῆτ' ὦ Ζεῦ ὦ Ζεῦ· ⏑ – – – – – – 12^{C}
εἶθ' αὐτὴν ὥσπερ τοὺς θωμοὺς – – – – – – – –
μεγάλῳ τυφῷ καὶ πρηστῆρι ⏑ – – – – – – –
975 ξυστρέψας καὶ ξυγγογγύλας – – – – – – – –
οἴχοιο φέρων, εἶτα μεθείης, – – ⏑ – – ⏑ – –
ἡ δὲ φέροιτ' αὖ πάλιν εἰς τὴν γῆν, – ⏑ – – ⏑ – – –
κἆτ' ἐξαίφνης – – – –
περὶ τὴν ψωλὴν περιβαίη. ⏑ – – – ⏑ – – 13^{C}

956 ταυτηνὶ Reisig: ταύτην 964 ποῖος δ' schol.: ποῖος δ' ἂν RB, ποῖος ἂν ΓC 972 μιαρὰ Elmsley 975 ξυγγογγύλας Cobet: ξυγγογγυλίσας

Non-antistrophic. A = abacd, 9 6 9 12 13, epodic pentad: a tetrad composed of a nonameter, a hexameter, a second nonameter and a dodecameter, with a hypermeter of thirteen metres as epode. See 761.

Four of the five subordinate periods and hypermeters have spondaic close, and there are besides six spondaic cola. The lyric is paratragedic. Compare the monody in 286.

288. *Th.* 1065–97 (Episode II.).

Μν.	ὦ νὺξ ἱερά,	43	– – ⏑ ⏑ 1^{H}
1066	ὡς μακρὸν ἵππευμα διώκεις		– ⏑ – – ⏑ – – 2^{C}
	ἀστεροειδέα νῶτα διφρεύουσ'		– ⏑ – ⏑ – ⏑ – –
	αἰθέρος ἱερᾶς		– ⏑ ⏑ –
1069	τοῦ σεμνοτάτου δι' Ὀλύμπου.	5	– – ⏑ – ⏑ – – 5^{C}

The beginning of the Echo Scene, a parody of the similar situation in the *Andromeda* of Euripides. The anapaestic cola (1065–97) are probably all melic, but this quality is marked by the form only at the beginning. The 'dactyl' and anapaest in the fourth colon constitute the only example of this combination in this order in the melic anapaestic verse of comedy. On its occurrence in recitative verse see 307, 330, and in the spoken trimeter, 125.

289. *Nub.* 707–22 (Syzygy).

Στ.	ἀτταταῖ ἀτταταῖ.	38	– ⏑ – · – ⏑ – 2
Κορ. α'	τί πάσχεις; τί κάμνεις;	447 f.	⏑ – – ⏑ – – 2
Στ.	ἀπόλλυμαι δείλαιος· ἐκ τοῦ σκίμποδος		
			⏑ – ⏑ – – – ⏑ – – – ⏑ –
710	δάκνουσί μ' ἐξέρποντες οἱ Κορίνθιοι,		
			– – ⏑ – – – ⏑ – ⏑ – ⏑ – 6
	καὶ τὰς πλευρὰς δαρδάπτουσιν	5	– – – – – – – –
	καὶ τὴν ψυχὴν ἐκπίνουσιν		– – – – – – – –
	καὶ τοὺς ὄρχεις ἐξέλκουσιν		– – – – – – – –
	καὶ τὸν πρωκτὸν		– – – –
715	διορύττουσιν, καί μ' ἀπολοῦσιν.		
			⏑ – – – – ⏑ – –
Κορ. α'	μή νυν βαρέως ἄλγει λίαν.	10	– – ⏑ – – – – –
Στ.	καὶ πῶς; ὅτε μου		– – ⏑ –
	φροῦδα τὰ χρήματα, φρούδη χροιά,		
			– ⏑ – ⏑ – – – –
	φρούδη ψυχή, φρούδη δ' ἐμβάς·		
			– – – – – – – –
720	καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς		
			– – – – ⏑ – ⏑ –

φρουρᾶς ᾄδων 15 – – – –
ὀλίγου φροῦδος γεγένημαι. ⏑ – – – ⏑ – – 21[C]

Non-antistrophic. A = abcd, 2 2 6 21, pericopic tetrad: acephalous protracted iambic dimeter, bacchiac dimeter, iambic hexameter, anapaestic hypermeter of twenty-one metres. See 772, 777.

The anapaestic hypermeter contains four spondaic dimeters.

290. *Av.* 400–33 (Parode).

Κορ. α′ ἄναγ' εἰς τάξιν πάλιν εἰς ταὐτόν, ⏑ – – – ⏑ – – –
401 καὶ τὸν θυμὸν κατάθου κύψας – – – – ⏑ – – –
παρὰ τὴν ὀργὴν ὥσπερ ὁπλίτης· ⏑ – – – – ⏑ – –
κἀναπυθώμεθα τούσδε τίνες ποτὲ – ⏑ – ⏑ – ⏑ – ⏑
404 καὶ πόθεν ἔμολον ἐπὶ τίνα τ' ἐπίνοιαν.
802 5 – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ∪ 10[V]
406 ἰὼ ἔποψ σέ τοι καλῶ. ∪ – ∪ – ∪ – ∪ –
Ἐπ. καλεῖς δὲ τοῦ κλύειν θέλων; ∪ – ∪ – ∪ – ∪ –
Κορ. α′ τίνες ποθ' οἵδε καὶ πόθεν; ∪ – ∪ – ∪ – ∪ –
Ἐπ. ξένω σοφῆς ἀφ' Ἑλλάδος. ∪ – ∪ – ∪ – ∪ –
Κορ. α′ τύχη δὲ ποία κομί- 72 10 ∪ – ∪ – ∴ – ∪ –
411 ζει ποτ' αὐτὼ πρὸς ὄρ- · – ∪ – · – ∪ –
νιθας ἐλθεῖν; Ἐπ. ἔρως · – ∪ – · – ∪ –
βίου διαίτης τε καὶ ∪ – ∪ – · – ∪ –
σοῦ ξυνοικεῖν τέ σοι · – ∪ – · – ∪ –
414 καὶ ξυνεῖναι τὸ πᾶν. 15 · – ∪ – · – ∪ –
Κορ. α′ τί φῄς;
415 λέγει δὲ δὴ τίνας λόγους; ∪ – ∪ – ∪ – ∪ –
Ἐπ. ἄπιστα καὶ πέρα κλύειν. ∪ – ∪ – ∪ – ∪ –
Κορ. β′ ὁρᾷ τι κέρδος ἐνθάδ' ἄξιον μονῆς, ∪ – ∪ – ∪ – ∪ – ∪ – ∪ –
418 ὅτῳ πέποιθ' ἐμοὶ ξυνὼν ∪ – ∪ – ∪ – ∪ –
κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ 20 ∪ – ∪ – ∪ – ∪ –
420 φίλοισιν ὠφελεῖν ἔχειν; ∪ – ∪ – ∪ – ∪ –
Ἐπ. λέγει μέγαν τιν' ὄλβον οὔ- ∪ – ∪ – ∪ – ∪ –
τε λεκτὸν οὔτε πιστόν· ὡς ∪ – ∪ – ∪ – ∪ –
σὰ γὰρ ⟨τὰ⟩ πάντα ταῦτα, καὶ ∪ – ∪ – ∪ – ∪ –
τὸ τῇδε καὶ τὸ κεῖσε καὶ 25 ∪ – ∪ – ∪ – ∪ –
425 τὸ δεῦρο, προσβιβᾷ λέγων. ∪ – ∪ – ∪ – ∪ – 43
Κορ. α′ πότερα μαινόμενος; Ἐπ. ἄφατον ὡς φρόνιμος.
464 ⏑ ⏑ – ∪ – ⏑ ⏑ ∪ ⏑ ⏑ – ∪ ⏑ ⏑
Κορ. β′ ἔνι σοφόν τι φρενί; Ἐπ. πυκνότατον κίναδος,
∪ ⏑ ⏑ – ∪ ⏑ ⏑ ∪ ⏑ ⏑ – ∪ ⏑ ⏑ 4[D]
430 σόφισμα κύρμα τρῖμμα παιπάλημ' ὅλον.
∪ – ∪ – ∪ – ∪ – ∪ – ∪ –

Κορ. α′ λέγειν λέγειν κέλευέ μοι. 30 ∪ – ∪ – ∪ – ∪ –
κλύων γὰρ ὧν σύ μοι λέγεις ∪ – ∪ – ∪ – ∪ –
λόγων ἀνεπτέρωμαι. ∪ – ∪ – ∪ – – 9^{C}

409 ξένω Dindorf: ξείνω 415 λέγει Dindorf: λέγουσι 418 πέποιθ' ἐμοὶ Kock: πέποιθέ μοι 423 γὰρ τὰ πάντα ταῦτα Meineke: ταῦτα γὰρ δὴ πάντα HVp2C, γὰρ ταῦτα πάντα cett.

Non-antistrophic. A = abcd, 10 43 4 9, pericopic tetrad: anapaestic decameter, iambic hypermeter of forty-three metres broken only by the exclamatory question in 414 b, dochmiac tetrameter, iambic nonameter. See **772**, **777**. The metrical constitution of the fourth and fifth cola proves that the anapaestic hypermeter is melic. None of the iambic metres is irrational. This use of rational metres is characteristic of tragic style. Cf. *Av.* 851 ff. (**93**), *Lys.* 256 ff. (**94**). See **129**. Furthermore, dochmiacs in comedy (cola 27, 28) always indicate burlesque of tragic tone.

291. *Th.* 1227–31 (Exode).

Χο. ἀλλὰ πέπαισται μετρίως ἡμῖν· – ∪ – – ∪ – – –
ὥσθ' ὥρα δή 'στι βαδίζειν – – – – ∪ – – 4^{C}
οἴκαδ' ἑκάστῃ. τὼ Θεσμοφόρω δ' – ∪ – – – – ∪ –
1230 ἡμῖν ἀγαθὴν – – ∪ –
τούτων χάριν ἀνταποδοίτην. 5 – – ∪ – ∪ – – 5^{C}

1227 πέπαισται Biset: πέπυσται 1231 ἀνταποδοίτην Bentley: ἀνταδοῖτον

Non-antistrophic. A = ab, 4 5, pericopic dyad: tetrameter, pentameter. See **770**.

292. The final verses of all the plays except the *Equites*, which perhaps is defective, were probably rendered with the singing voice. See **810**. With the preceding cf. *Nub.* 1510 and *Pl.* 1208–9. All these periods are embateric.

293. Anapaestic hypermeters and tetrameters are used in the *κομμάτιον* that introduces the parabasis (**668**). This short part was probably melic, and it seems likely that it was sung by the leader of the first half-chorus. The opening cola are addressed to the actors as they retire from the scene, the cola that follow are a prelude to the poet's address to the audience, the 'parabasis' proper. Compare:

294. *Eq.* 498–506 (Parabasis).

Commation.

Κορ. α′ ἀλλ' ἴθι χαίρων, καὶ πράξειας – ∪ – – – – – –
499 κατὰ νοῦν τὸν ἐμὸν καί σε φυλάττοι ∪ – ∪ – – ∪ – –

Ζεὺς ἀγοραῖος· καὶ νικήσας — ⏑ – – — – – – –
αὖθις ἐκεῖθεν πάλιν ὡς ἡμᾶς — ⏑ – – — ⏑ – – –
ἔλθοις στεφάνοις κατάπαστος. 5 — – ⏑ – — ⏑ – ∪ 10cv
ὑμεῖς δ' ἡμῖν προσέχετε τὸν νοῦν 271 — – – – — ⏑ ⏑ – –
τοῖς ἀναπαίστοις, — ⏑ – –
505 ὦ παντοίας ἦδη Μούσης — – – – — – – – –
πειραθέντες καθ' ἑαυτούς. — – – – — ⏑ – – 7c

Non-antistrophic. A = ab, 10 7, pericopic dyad: decameter, heptameter. See 770.

See the metrical scholium on *Eq.* 498 ff. and the note. See also 854.

It is possible that the first five cola, addressed to the hero of the play, were rendered in recitative (810); but the last four, addressed to the audience, must have been sung, as the form of the sixth colon shows.

295. *Pax* 729–33 (Parabasis).

Commation.

Κορ. α' ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως — ⏑ – – — – – ⏑ –
τάδε τὰ σκεύη παραδόντες — ⏑ – – — ⏑ – ∪ 4cv
730 τοις ἀκολούθοις δῶμεν σῴζειν, — ⏑ – – — – – – –
ὡς εἰώθασι μάλιστα — – – – — ⏑ – ∪ 4cv
περὶ τὰς σκηνὰς πλεῖστοι κλέπται 5 ⏑ – – – — – – –
κυπτάζειν καὶ κακοποιεῖν. — – – – — ⏑ – – 4c
ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· — ⏑ – ⏑ – — – – –
ἡμεῖς δ' αὖ τοῖσι θεαταῖς — – – – — ⏑ – – 4c
733 ἣν ἔχομεν ὁδὸν λόγων εἶ- 212 — ∪ ⏑ ∪ — ∪ – – –
πωμεν ὅσα τε νοῦς ἔχει. 10 — ∪ ⏑ ∪ — ∪ – 4c

Non-antistrophic. A is a stichic period composed of five tetrameters, of which four are anapaestic, one trochaic. See 778.

See the metrical scholium on *Pax* 729 ff.

The leader of the first half-chorus recognizes in succession Trygaeus, who is just leaving the scene, the attendants present, and finally the spectators of the play.

296. *Ach.* 626–27 (Parabasis).

Commation.

Κορ. α' ἀνὴρ νικᾷ τοῖσι λόγοισιν — – – – — ⏑ – –
καὶ τὸν δῆμον μεταπείθει — – – – — ⏑ – – 4c
627 περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες — ⏑ – – — – ⏑ – –
τοῖς ἀναπαίστοις ἐπίωμεν. — ⏑ – – — ⏑ – ∪ 4cv

Non-antistrophic. A is a stichic period composed of two anapaestic tetrameters. See 778.

See the metrical scholium on *Ach.* 626 ff.

The form of these verses gives no indication that they were sung, and they may have been simply recited.

297. *Vesp.* 1009–15 (Parabasis).

Commation.

Κορ. α′ ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ', – ⏑ – – ⏑ – – –
1010 ὑμεῖς δὲ τέως ὦ μυριάδες – – ⏑ – – – ⏑ ⏑ 4[V]
ἀναρίθμητοι νῦν τὰ μέλλοντ' ⏑ ⏑ – – – ⏑ – –
εὖ λέγεσθαι μὴ πέσῃ φαύ- – ⏑ – ⏑ – ⏑ – –
λως χαμαὶ δ' εὐλαβεῖσθε· 207 5 – ⏑ – · – ⏑ – ⏑
1013 τοῦτο γὰρ σκαιῶν θεατῶν – ⏑ – – – ⏑ – –
ἐστι πάσχειν, κοὐ πρὸς ὑμῶν· – ⏑ – – – ⏑ – – 10
1015 νῦν αὖτε λεῳ προσέχετε τὸν νοῦν, 271 – – ⏑ – ⏑ ⏑ – –
εἴπερ καθαρόν τι φιλεῖτε. – – ⏑ – ⏑ – ⏑ 4[CV]

1011 νῦν Burges: νῦν μὲν

Non-antistrophic. A = aba, 4 10 4, mesodic triad: two anapaestic tetrameters with a trochaic decameter as mesode. See **739**.

The form of the last subordinate period precludes its inclusion with the following parabasis, which was rendered in recitative.

298. For another example of a commation in which anapaests are combined with other rhythms, see *Nub.* 510–17 (**561**). The only commation that shows no trace of anapaestic metre is found in the *Aves* (**546**).

299. Two other anapaestic odes belong to this class, although not parts of parabases. The first begins a stasimon and takes cognizance, exactly as in the commation, of the actors as they leave the scene at the end of the episode.

Ach. 1143–49 (Stasimon III.).

Κορ. α′ ἴτε δὴ χαίροντες ἐπὶ στρατιάν. ⏑ – – – ⏑ – ⏑ –
ὡς ἀνομοίαν ἔρχεσθον ὁδόν· – ⏑ – – – – ⏑ –
1145 τῷ μὲν πίνειν στεφανωσαμένῳ, – – – – ⏑ – ⏑ –
σοὶ δὲ ῥιγῶν καὶ προφυλάττειν, 796 – – – – – ⏑ – –
τῷ δὲ καθεύδειν μετὰ παιδίσκης 5 – ⏑ – – ⏑ – – –
ὡραιοτάτης, – – ⏑ –
ἀνατριβομένῳ τε τὸ δεῖνα. ⏑ – ⏑ – ⏑ – ⏑ 13[CV]

This period is the proöde of a proödic triad, ABB. See **717** and the metrical scholium on *Ach.* 1143 ff. Non-antistrophic. A is an indivisible hypermeter of thirteen metres. See **773**.

300. Parallel to this in all particulars, except that the actors do not leave the scene, is *Vesp.* 863–67, a hypermeter of nine metres that serves as proöde (A) to the following strophe and antistrophe (**717**).

301. The three odes that follow are antistrophic.

Ran. 372–7 = 378–81 (Parode).

Strophe.

Ἡμ. α′	χώρει νυν πᾶς ἀνδρείως	282	– – – – –	– – – 2^{C}
373	εἰς τοὺς εὐανθεῖς κόλπους		– – – – –	– – – 2^{C}
	λειμώνων ἐγκρούων	277	– – – – –	– – 2-^{C}
	κἀπισκώπτων		– – – –	
	καὶ παίζων καὶ χλευάζων·		5 – – – – –	– – – 3^{C}
	ἠρίστηται δ' ἐξαρκούντως.	282	– – ⏑ –	– – – – 2

Antistrophe.

Ἡμ. β′ ἀλλ' ἔμβα χὤπως ἀρεῖς
τὴν Σώτειραν γενναίως
379 τῇ φωνῇ μολπάζων
ἢ τὴν χώραν σύζειν φήσ' εἰς τὰς ὥρας,
381 κἂν Θωρυκίων μὴ βούληται.

372 νυν Bentley: δὴ νῦν 378 ἀρεῖς Scaliger: αἴρεις R, αἰρήσεις V

Monostrophic dyad. C (**704**) = aabcd, 2 2 2- 3 2, epodic pentad: a tetrad composed of two paroemiacs, a brachycatalectic dimeter and a trimeter, with an acatalectic dimeter as epode. See **759**.

The continuous use of spondaic periods would appropriately express solemn and exalted feeling. Cf. *Av.* 1058 (**455**) for a still more striking illustration of their effective perversion to the uses of comedy.

302. *Pax* 459–72 = 486–99 (Syzygy II.).

Strophe.

Ἑρ.	ὦ εἶα.	Heph. 11. 14	– – ⏑
Κορ. α′	εἶα μάλα.	Heph. 11. 20	– ⏑ ⏑ ⏑
Ἑρ.	ὦ εἶα.		– – ⏑
Κορ. α′	εἶα ἔτι μάλα.	See Schol.	– ⏑ ⏑ ⏑ ⏑
Ἑρ.	ὦ εἶα, ὦ εἶα.		5 – – ⏑ – – ⏑
Τρ.	ἀλλ' οὐχ ἕλκουσ' ἄνδρες ὁμοίως. 51		– – – – – ⏑ – –
465	οὐ ξυλλήψεσθ'; οἵ' ὀγκύλλεσθ'·		– – – – – – – –
	οἰμώξεσθ' οἱ Βοιωτοί.		– – – – – – – 6^{C}
Ἑρ.	εἶα νῦν.		– ⏑ –

Τρ. εἶα ὦ 10 – ⏑ –
Κορ. α' ἄγετον νῦν ἕλκετε καὶ σφώ. ⏑⏑ – ⏑⏑ – ⏑⏑ – – 2^C
Τρ. οὔκουν ἕλκω κἀξαρτῶμαι – – – – – – – –
471 κἀπεμπίπτω καὶ σπουδάζω; – – – – – – – –
Κορ. α' πῶς οὖν οὐ χωρεῖ τοὔργον; – – – – – – ⏑ 6^CV

Antistrophe.

Ἑρ. ὦ εἶα.
Τρ. εἶα μάλα
Ἑρ. ὦ εἶα.
Τρ. εἶα νὴ Δία.
Κορ. β' μικρόν γε κινοῦμεν
Τρ. οὔκουν δεινὸν τοὺς μὲν τείνειν τοὺς δ' ἀντισπᾶν; πληγὰς λήψεσθ' ὦργεῖοι.
Ἑρ. εἶα νῦν.
Τρ. εἶα ὦ.
Κορ. β' κακόνοι τινές εἰσιν ἐν ἡμῖν.
Τρ. ὑμεῖς μέν γ' οὖν οἱ κιττῶντες τῆς εἰρήνης σπᾶτ' ἀνδρείως. Κορ. β' ἀλλ' εἴσ' οἳ κωλύουσιν.

462 εἶα Heliodorus (and B): om. RV 464 ἄνδρες Dindorf: ἄνδρες 469 νῦν ἕλκετε Meineke: ξυνέλκετον R, ξυνανέλκετον V 496 κακόνοι Ed.: ὡς κακόνοι 497 γ' οὖν Bentley: οὖν 498 ἀνδρείως Bentley: ἀνδρικῶς

Monostrophic dyad. A probably = AB (459–66, 467–72). See 725. Further analysis is impossible, since the metrical value given to the exhortations in cola 1–5 and 9, 10 as the basis of melody is now indeterminable, but the tune to which the subordinate period in 464–6 was sung may have been repeated with 470–2. Cola 6–8 in the antistrophe constitute a pentameter (51).

See the metrical scholia on *Pax* 459 ff., with the notes, and on 486 ff.

303. *Lys.* 476–83 = 541–8 (Debate).

Strophe.

Χο. Γερ. ὦ Ζεῦ τί ποτε χρησόμεθα 72 ⏓ – ⏑ ⏑⏑ · – ⏑ ⏑⏑ ¯
477 τοῖσδε τοῖσιν κνωδάλοις; · – ⏑ – ⏓ – ⏑ – 4
478 οὐ γάρ ἐστ' ἀνεκτὰ τάδε γ', 38 – ⏑ – ⏑ ⏑⏑ ⏑ ⏑⏑ ¯
ἀλλὰ βασανιστέον · – ⏑ ⏑⏑ · – ⏑ ⏑ 4^V
479 τόδε σοι τὸ πάθος μετ' ἐμοῦ 277 5 ⏑⏑ – ⏑⏑ – ⏑⏑ – 2-^C
ὅ τι βουλόμεναί ποτε τὴν Κραναὰν ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ ⏑⏑
481 κατέλαβον, ἐφ' ὅ τι τε μεγαλόπετρον ἄβατον
⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑
483 ἀκρόπολιν ἱερὸν τέμενος. 277 ⏑⏑ ⏑⏑ ⏑⏑ – ⏑⏑ ⏑ 6-^CV

Antistrophe.

Χο. Γυν. ἔγωγε γὰρ ⟨ἂν⟩ οὔποτε κάμοιμ' ἂν ὀρχουμένη,
542 οὐδ' ἐμοῦ τὰ γόνατα καματηρὸς ⟨ἂν⟩ ἕλοι κόπος.
ἐθέλω δ' ἐπὶ πᾶν ἰέναι
544 μετὰ τῶνδ', ἀρετῆς ἕνεχ', αἷς ἔνι φύσις, ἔνι χάρις, ἔνι θράσος,
ἔνι δὲ ⟨τὸ⟩ σοφόν, ἔνι φιλόπολις ἀρετὴ φρόνιμος.

541 ἔγωγε γὰρ ἂν Enger : ἐγὼ γὰρ RΓ 542 Ed. : οὐδὲ τὰ γόνατα κόπος ἑλεῖ μου καματηρός R 547 τὸ Hermann

The fifth colon (479) must end with μετ' ἐμοῦ, since there would be conjunction of vowel sounds (ἐμοῦ ὅ τι), if it were made a dimeter. The colon is, in fact, brachycatalectic (277), with a following pause, and conjunction of vowels (43) has here no metrical significance. Cf. *Av.* 345 f. (473). Similarly it has no metrical significance at the end of the second colon (541), since the following colon is acephalous (38).

Monostrophic dyad. A = aabc, 4 4 2- 6-, epodic tetrad: two protracted iambic tetrameters and a brachycatalectic anapaestic dimeter, with a brachycatalectic anapaestic hexameter as epode. See 737.

304. With the proceleusmatics in the last period cf. the dimeter quoted by Hephaestion (27. 22 ff.):

τίς ὄρεα βαθύκομα τάδ' ἐπέσυντο βροτῶν
⏑⏑⏑⏑⏑ ⏑⏑⏑⏑ – Aristoph. *frag.* 698

Cf. also the first period in Aristoph. *frag.* 506, quoted in **442**.

Non-Melic Anapaestic Verse

THE TETRAMETER

305. Hephaestion (25. 1 ff.) records that the catalectic anapaestic tetrameter was called τὸ Ἀριστοφάνειον, because our poet made distinguished use of it, not, he naïvely adds, because he discovered it. Aristophanes employs the tetrameter 1235 times with recitative rendering in the extant plays, and it is found in each of them. It has great variety of use, but occurs oftenest in debates, 778 times. Here it is used in the distich in which a leader of one of the half-choruses exhorts a debater to begin his argument,[1] in the debate itself,[2] and occasionally in

[1] *Eq.* 761 f., *Nub.* 959 f., *Vesp.* 546 f.~548 f., *Av.* 460 f.~548 f., *Lys.* 484 f.~549 f., *Ran.* 1004 f., *Ec.* 581 f., *Pl.* 487 f.

[2] *Eq.* 763–823, *Nub.* 961–1008, *Vesp.* 548–620~650–718, *Av.* 462–522~550–610, *Lys.* 486–531~551–597, *Ran.* 1006–77, *Ec.* 583–688, *Pl.* 489–597.

rendering the verdict.[1] In three plays it is employed only in the first half of the debate. The argument for the affirmative is stated in anapaestic tetrameters, that for the negative in iambic tetrameters (671). In three other plays the debate is not complete (673). The anapaestic tetrameter is used also in other hortatory and introductory parts of comedy,[2] notably also in 'parabases'[3] (668), and once at great length in a parode[4] (676), and finally once in a syzygy[5] in place of the ordinary trimeter.

306. The embateria sung by Spartan infantry both on the march and when joining battle were composed in anapaestic rhythm. Hephaestion (25. 21 ff.), quoting a single verse from a Spartan war-song anonymously, states that the embateric tetrameter of which it was composed was called *Λακωνικόν*. This was metrically distinguished from the ordinary anapaestic tetrameter by the spondaic form of its last metre, but it was not eschewed by the earlier poets of the Old Comedy. Cf. Cratin. 139 and Crates 17. 4. The recitative tetrameter of comedy was not a march-verse, but its employment in the debate is in felicitous accord with its military use, and the pair of tetrameters with which this strife of tongues begins may be a reminiscence of the exhortation with which the leader once incited his men to battle.

307. The form of the acatalectic dimeter that constitutes the first half of the tetrameter is freer than that of the paroemiac that ends it, but there are limitations. The proceleusmatic occurs but once, in the first simple foot of *Av.* 688, where it is perhaps justified by the melic quality of the opening verses of this parabasis. Bentley wished to emend the reading. The succession also of four short syllables resulting from collocation of 'dactyl' and anapaest (– ∪ ∪ ∪ ∪ –) was avoided, and occurs but once in a tetrameter (*Vesp.* 397). Porson objected to this dactyl, independently of its collocation with a following anapaest, because it is found in the fourth simple foot (308). The foot that prevails in the tetrameter is the spondee. There are 112

[1] *Vesp.* 725–8 (672), *Av.* 626–7 (672).
[2] *Nub.* 476 f., *Vesp.* 346 f.~379 f., 875–8, 1516 f., *Pax* 1316–9, *Av.* 636–7, 658–60, *Lys.* 1072 f., 1108–11, *Th.* 655–8, *Ran.* 382 f., *Ec.* 514–9. Note in particular *Eq.* 1316–34 and *Ran.* 354–71.
[3] *Ach.* 628–58, *Eq.* 507–46, *Vesp.* 1016–50, *Pax* 734–64, *Av.* 685–722, *Th.* 786–813.
[4] *Nub.* 263–74 ~ 291–7, 314–438.
[5] *Vesp.* 348–57~381–402.

instances of purely spondaic dimeters in the first half of the tetrameter, such as *καὶ λυδίζων καὶ ψηνίζων* (*Eq.* 523). Cf. *Eq.* 517, 778, *Nub.* 294, *Vesp.* 380, *Av.* 576, *Ran.* 1042, etc. The spondee, indeed, is so effective an element in the anapaestic metre that 57 tetrameters occur that contain each six spondees,—all that are possible. Cf. *εἰς ἀλλήλας ἐμπίπτουσαι ῥήγνυνται καὶ παταγοῦσιν* (*Nub.* 378). Cf. *Eq.* 522, *Pax* 734, *Av.* 580, *Ec.* 518, 581, *Pl.* 502, etc. The anapaest is the chief measure that lightens the movement of the verse. Cf. *Av.* 707 *ὁ μὲν ὄρτυγα δοὺς ὁ δὲ πορφυρίων' ὁ δὲ χῆν' ὁ δὲ Περσικὸν ὄρνιν.* This is the only instance of a purely anapaestic verse, but the tetrameter opens with four anapaests in 16 other instances. Cf. *Vesp.* 398, 652, 659, 1033, 1044, etc. Ninety-one tetrameters contain each five anapaests. Cf. *Ach.* 628, 630, 638, 647, *Eq.* 516, etc.

308. The 'dactyl' (**11**) is less common than either spondee or anapaest and was virtually avoided in the second and fourth places. It occurs 234 times in the first foot, 20 in the second, 220 in the third, and 3 in the fourth. Evidently the dactyl was felt to be inharmonious at the close of the first dimeter, and Porson (*Praef. in Hecub.* l. ff.) wished to emend the tetrameters in which it occurs (*Nub.* 326, *Vesp.* 350, 397); but it should be noted that these dimeters have their parallel in dimeters that end in a dactyl in recitative hypermeters (**330**). Thirteen of the dactyls in the second foot follow a dactyl in the first that establishes the movement; none of the twenty verses is to be emended on account of the dactyl in the second place: *Eq.* 805, 1327, *Nub.* 353, 400, *Vesp.* 389, 551, 671, 1027, *Lys.* 500, *Th.* 790, 794, *Ran.* 1055, *Ec.* 629, and *Eq.* 524, *Nub.* 351, 409, *Vesp.* 673, 708, *Ec.* 659, 676. A monosyllable occurs at the end of the dimeter 70 times and generally is not objectionable; progressive words are rare. Monosyllables resulting from elision stand at the end of the dimeter in a few cases (*Nub.* 319, *Vesp.* 356, *Ran.* 1026, *Ec.* 684, *Pl.* 532, 582, 591).

309. The paroemiac that ends the tetrameter is simple in form and generally has the cadence of the second half of the dactylic 'hexameter' that follows the penthemimeral caesura (**361**): ⏑⏑ – ⏑⏑ – ⏑ – ×. The only variation on this that is allowed is dactyl for anapaest or spondee in the first foot. The form of the paroemiac is then invariably – ⏑ – – | ⏑ – ×.

This dactyl occurs 68 times, once, on the average, in 18 tetrameters.

310. The following comparative statistical statement covers the tetrameters in the *Equites*, 122 in number.[1]

311. The spondees in these 122 verses number 445, on the average 3·6 in one tetrameter:

Tetram.	— —	i.	ii.	iii.	iv.	v.	vi.	Total.
122	445	28+44	63+17	28+29	76+6	38+43	41+32	274+171

The 274 spondees contained each in one word are distributed as follows:

	i.	ii.	iii.	iv.	v.	vi.	Total.
Dissyllables . . .	16	27	16	35	22	22	138
Overlap forward . .	12	1	10	0	16	2	41
Overlap back . . .	...	35	2	41	0	14	92
Overlap both ways . .	...	0	0	0	0	3	3
Total in one word .	28	63	28	76	38	41	274

Among the 122 tetrameters, 7 contain each six spondees and 15 others each five. See **314**.

312. The anapaests number 353, on the average 2·9 in one tetrameter:

Tetram.	⏑⏑—	i.	ii.	iii.	iv.	v.	vi.	vii.	Total.
122	353	7+19	14+25	22+20	26+14	12+23	24+25	70+52	175+178

The 175 anapaests contained each in one word are distributed as follows:

	i.	ii.	iii.	iv.	v.	vi.	vii.	Total.
Trisyllables . .	4	9	8	7	2	8	2	40
Overlap forward .	3	0	11	0	9	2	62	87
Overlap back . .	...	4	3	19	1	14	6	47
Overlap both ways .	...	1	0	0	0	0	0	1
Total in one word	7	14	22	26	12	24	70	175

The 178 anapaests contained each in two or more words or parts of words are distributed as follows:

	i.	ii.	iii.	iv.	v.	vi.	vii.	Total.
In three words, ⏑|⏑|—	4	3	2	0	1	2	4	16
In two, divided ⏑ ⏑|—	9	4	8	4	14	18	18	75
In two, divided ⏑|⏑ —	6	18	10	10	8	5	30	87
Total divided anapaests	19	25	20	14	23	25	52	178

[1] *Eq.* 507–46 (Parabasis), 761–823 (Debate), 1316–34 (Exode). These are a trustworthy type of the remainder that occur in Aristophanes.

Among the 122 tetrameters, one contains six anapaests (*Eq.* 791) and 14 others contain each five (cf. *Eq.* 516, 527, 539, 546, 781, etc.).

313. The dactyls number 56, on the average 1 in 2·18 verses:

Tetram.	– ⏑ ⏑	i.	ii.	iii.	iv.	v.	Total.
122	56	3+21	2+1	6+18	0	2+3	13+43

The 13 dactyls contained each in one word are distributed as follows:

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables	3	0	3	0	1	7
Overlap forward	0	0	3	0	1	4
Overlap back	0	2	0	0	0	2
Total in one word . .	3	2	6	0	2	13

No dactyl occurs in the sixth or seventh foot (**309**), and none, either in these 122 verses or in the remaining tetrameters in Aristophanes, overlaps both ways. See **315**. The 43 dactyls contained each in two or three words or parts of words are distributed as follows:

	i.	ii.	iii.	iv.	v.	Total.
In three words, – ⏑ | ⏑ . .	8	0	1	0	1	10
In two, divided – ⏑ | ⏑ . .	6	1	7	0	0	14
In two, divided – ⏑ | ⏑ . .	7	0	10	0	2	19
Total divided dactyls . .	21	1	18	0	3	43

314. It should be noted that the final metre of the tetrameter is always ⏑ ⏑ – – in Aristophanes (cf. Heph. 25. 21 ff.), and that the sixth simple foot may be a spondee or an anapaest but is never a dactyl.

315. The pleasing balance of the parts of the anapaest, with arsis and thesis equal (**284**), distinguishes also, in unusual degree, the anapaestic tetrameter as a whole. The component dimeters of nine tetrameters in ten are separated by diaeresis, and this is frequently coincident with a pause demanded by the sense. Furthermore, the metres of the first dimeter in 1040[1] tetrameters are separated by caesura. Caesura separates the metres also of the following paroemiac in 479 tetrameters; in 263 of the

[1] In 111 of the remaining 195 tetrameters the first metre ends within a word; in 84 caesura is precluded by a progressive or recessive word. Tetrimemeral caesura, therefore, is admitted in 84 per cent of the anapaestic tetrameters in Aristophanes.

remainder it separates the arsis and thesis of the preceding simple foot, in 314 it follows the first short syllable of the last metre.[1] Thus the tetrameter is broken by caesura and diaeresis into four parts, ⏑ ⏑ – ⏑ ⏑ –|⏑ ⏑ – ⏑ ⏑ –|⏑ ⏑ – ⏑|–| ⏑|⏑ – –, the most of which are exactly equal one to the other.[2] Furthermore, in fully 75 per cent of these tetrameters, the thought is brought, within the compass of the verse, to a complete or partial close that demands a final pause, which fortifies catalexis and leaves a strong sense of completeness. Commonly beginning with a monosyllable or a dissyllable, the tetrameter gathers volume as it advances and generally ends massively in a word of three or more syllables. The cadenced roll of the verse is impressive and its dignity befits the serious tone that often pervades the debate and the poet's address in the parabasis. Compare Dionysius's characterization, quoted in **284**.

316. Its pauses merit detailed consideration. Diaeresis is so constant that Porson (*Praef. in Hecub.* xlvii.) wished to 'emend' the tetrameters in which it is disregarded, but he overlooked some important considerations. The justification of his proposal, if the Procrustean method in criticism can ever be justified, would be found in the fact that by his proposed changes every anapaestic tetrameter without exception could be rendered with a pause at diaeresis. But in certain tetrameters the first dimeter ends with a progressive word or phrase, as with *ἀπὸ*, *Ach.* 636;[3] *ὡς*, *Ach.* 655; *ὃς*, *Eq.* 526; *ἵνα μὴ*, *Eq.* 785; *ἢ* *Nub.* 273; *τῷ*, *Nub.* 372;[3] *ὥσπερ*, *Vesp.* 395, *Av.* 486; *καὶ*, *Av.* 462. The regularity with which these words occur at the beginning of the second dimeter demonstrates that they must not be rendered with a pause after them. Cf. for prepositions, *Vesp.* 700, *Av.* 485, *Ach.* 630, 632, *Eq.* 514, 524, 802, 808, etc.; for *ὡς*, *Nub.* 971, *Vesp.* 348, 1023, *Av.* 553, *Pl.* 593; for *ὃς*, *Eq.* 796, 803, 1317, *Nub.* 264, 968, *Vesp.* 588, etc.; for

[1] Progressive and recessive words are taken into account as precluding caesura in these three enumerations.

[2] See Porson, *Praef. in Hecub.* xlvi.: "Metra sive dipodiae tum maxime numerosos versus efficiunt, cum in integras voces desinunt."

[3] Porson (*Praef. in Hecub.* xlviii.) wished to emend these two verses on the ground that diaeresis must not follow prepositions and the article in anapaestic tetrameters. This is true also of the other progressive words and phrases here enumerated. The remedy, however, is not emendation but an arrangement of pauses different from the ordinary. This is a necessity constantly imposed by progressive and recessive words in the *comic* trochaic tetrameter (**253**). The pauses in *Ach.* 636 and *Nub.* 372 are at 4:11. The reading of the MSS. in *Ach.* 636 may be objected to for a different reason (**308**).

ἵνα μὴ, *Nub.* 996, *Av.* 560, 712, *Lys.* 503, *Ran.* 1007; for *ἤ*, *Nub.* 967, 969, *Ran.* 355, 362, *Pl.* 513, 514, 541; for the article, *Ach.* 638, 643, 644, 647, *Eq.* 763, 778, 780, 790, etc.; for *ὥσπερ*, *Nub.* 978, *Vesp.* 351, *Lys.* 574, 583, *Ran.* 1015; for *καὶ*, *Ach.* 631, 653, *Eq.* 522, 523, 527, 532, 541, 543, etc. The second dimeter, moreover, in certain tetrameters, begins with a recessive word, *ἂν Vesp.* 565 (?), *μὲν Pl.* 540, *ἐσμεν Av.* 722, *ἐστιν Vesp.* 356, before which a pause cannot be made. Furthermore, there are tetrameters in which a strong pause is demanded by the sense both before and after the middle of the verse, as after the second and fifth theses in *Eq.* 1324, *Vesp.* 397, 612, 617, *Pax* 758, *Ec.* 591. In these and similar cases, it hardly seems possible that a third pause not required by the sense was introduced at diaeresis.

317. The doctrine, therefore, that all anapaestic tetrameters were recited with a pause between the dimeters is tenable only on a purely mechanical theory of rendering that ignores the thought. Three of the objectionable verses that Porson and others have wished to emend belong together, *Av.* 600, *Vesp.* 568, *Nub.* 987. A word ends in these within the arsis of the fifth simple foot, as *τῶν ἀργυρίων· οὗτοι γὰρ ἴσασι· λέγουσι δέ τοι τάδε πάντες* (*Av.* 600).[1] No objection can be made, in anapaestic or dactylic verse, to a cadence that ends within an arsis. This is the cadence regularly produced by trochaic caesura in recitative dactylic 'hexameters' (**361**), and examples of it are numerous in the anapaestic tetrameter. For this caesura in the second simple foot see *Nub.* 974, *Av.* 710, *Ec.* 640; in the third, *Vesp.* 565, *Av.* 468, *Ec.* 639; in the fourth, *Nub.* 355, *Av.* 567; in the sixth, *Vesp.* 569, *Ec.* 687; in the seventh, *Nub.* 295, 351, *Vesp.* 594, *Av.* 501, 604, *Lys.* 529, 579, *Ran.* 1062, *Ec.* 646, 663, 682, *Pl.* 532. One may reasonably ask why this cadence should be excluded from the fifth simple foot. The three discredited tetrameters must have been rendered in virtually the same manner as *Ach.* 656, *Av.* 520, *Pl.* 542, in which the pause occurs after the *second* syllable of the dissyllabic arsis of the fifth simple foot. *Av.* 722, furthermore, is quite as objectionable as these three tetrameters, since *ὑμῖν ἐσμὲν* must be treated as one word, precluding diaeresis of the

[1] Cf. *Pl.* 540, in which *ἱματίου μὲν* must be treated as one word. Cf. also *Vesp.* 565.

verse. It must have been rendered in the same way as most of the twenty-eight tetrameters in which a strong pause occurs after the thesis of the fifth simple foot. Cf. *Nub.* 371, 1000, *Vesp.* 355, 551, 605, 667, 686, etc. A fourth tetrameter that Porson condemned has the pause within the arsis of the fourth simple foot instead of the fifth, *ὅστις παρεκινδύνευσεν Ἀθηναίοις εἰπεῖν τὰ δίκαια* (*Ach.* 645). This must have been rendered in the same manner as *Av.* 567, in which the two syllables of the arsis are separated by strong punctuation. Entirely similar are verses in which a strong pause precedes the whole of the arsis of the fourth simple foot. Cf. *Eq.* 785, 791, *Nub.* 1008, *Lys.* 582, etc. It is to be observed that the verses in which the first dimeter ends with a progressive word or phrase (**316**) belong in the same category with *Ach.* 645, since they are, in fact, indivisible at the middle of the verse.

318. The exceptions, however, to the principle of diaeresis are not numerous; most anapaestic tetrameters were probably rendered with a medial pause, these tetrameters observing diaeresis more strictly than iambic and trochaic tetrameters, especially melodramatic iambic tetrameters (**180**). This pause may break the continuity of the thought, as in iambic and trochaic tetrameters. See **179**. The long verse centres at this medial pause in the anapaestic tetrameter with great uniformity, but it may have a secondary pause and a triple cadence. The commonest secondary pause follows the first metre, and verses such as *Eq.* 821, *Nub.* 326, 366, 426, *Vesp.* 348, 387, 389, etc., are not unusual. The pause after the first metre is more pronounced, although doubtless still secondary, in verses such as *Eq.* 775, 786, 792, *Nub.* 294, 297, 343, 369, 381, etc. The secondary pause in the first colon may follow the thesis of the first simple foot, as in *Nub.* 403, *Lys.* 559, *Ec.* 622, *Eq.* 764, *Vesp.* 381, *Pl.* 512, or the arsis of the second, as in *Eq.* 823, *Nub.* 328, *Eq.* 1326, *Nub.* 387, *Ran.* 1053, or the arsis of the third, as in *Vesp.* 556, *Nub.* 364, *Av.* 503, 516, 581. These and occasional similar combinations occur in verses in which caesura of the metres of the first dimeter (**315**, first note) is impossible or harsh. The secondary pause in the second dimeter, the paroemiac, may occur between the two metres, as in *Nub.* 325, *Av.* 463, *Lys.* 504, *Eq.* 540, 802, *Vesp.* 611, or within the arsis of the following simple foot, as in *Av.* 501, *Nub.* 351, *Vesp.* 594, *Lys.*

579, *Ran.* 1062, or after the arsis of the preceding simple foot, as in *Nub.* 267, 347, 379, *Vesp.* 382, 396, *Pax* 736, *Av.* 597, 702, 714, *Lys.* 506, 514. The last combination gives the close of the tetrameter the cadence produced by bucolic diaeresis in the dactylic hexameter (**360 f.**). A secondary pause sometimes occurs after the thesis of the fifth simple foot, as in *Nub.* 356, 380, *Vesp.* 684, *Av.* 572, *Lys.* 590. Two secondary pauses may be combined, often to the exclusion of the medial pause. See the combinations cited at the end of **316**. Cf. also *Eq.* 524, *Av.* 474, *Lys.* 567, *Th.* 793, *Pl.* 586, in which a pause after the thesis of the second simple foot is combined with one after the arsis of the sixth. Verses occur in which even three pauses are required by the thought, but these are rare. Cf. *Av.* 721, *Lys.* 499, 503; *Av.* 597, *Ec.* 621; *Nub.* 324, *Av.* 658; *Nub.* 367.

319. The following analysis of 200 anapaestic tetrameters (*Eq.* 507–46, 761–823, 1316–34, *Nub.* 314–91) will serve to illustrate the foregoing statements. The odd numbers in italic type signify arses after which a pause falls, the even numbers theses.

8:—A single pause, at diaeresis, occurs in the 145 tetrameters not cited below.

10:—*Eq.* 776, 1332; *Nub.* 357, 371. *6*:—*Eq.* 785, 791; *Nub.* 337. *7*:—*Eq.* 526.

4:*8*:—*Eq.* 513, 536, 775, 786, 792, 821, 1322; *Nub.* 326, 332, 343, 366, 369, 381. *1*:*8*:—*Eq.* 781. *2*:*8*:—*Eq.* 764. *3*:*8*:—*Eq.* 774, 823, 1326; *Nub.* 328, 387. *5*:*8*:—*Nub.* 364. *7* (⏑|⏑): *8*:—*Nub.* 355.

8:*12*:—*Eq.* 540, 802; *Nub.* 325, 340. *8*:*13* (⏑|⏑):—*Nub.* 351. *8*:*11*:—*Nub.* 347, 379, 388. *8*:*10*:—*Nub.* 356, 380.

4:*10*:—*Eq.* 534, 1324. *4*:*11*:—*Eq.* 514, 515, 524, 531, 784, 799, 801; *Nub.* 368, 377. *4*:*12*:—*Eq.* 769. *4*:*13*:—*Nub.* 361.

4:*6*:*8*:—*Nub.* 324. *3*:*8*:*12*:—*Nub.* 367.

320. Anapaestic tetrameters are found among the extant fragments of the Old Comedy, as follows: Cratinus 5, 45, 53–5, 73, 126, 138–41, 165, 206, 220, 232, 233, 259, 306, 307, 309, 310; Crates 17, 24; Pherecrates 11, 12, 23–5, 46, 94, 120, 130, 183–6; Teleclides 1, 2, 42–4; Hermippus 30, 45, 53, 54; Philonides 5, 15; Eupolis 14, 36, 52, 119, 191; Phrynichus 3, 34; Aristophanes 80–2, 139, 166, 222–4, 253–5, 379, 395, 412, 413, 415, 416, 498, 535, 536, 678, 679, 680, 682, 683, 912; Plato 37, 109, 124, 153, 164, 208; Aristonymus 2, 3; Ameipsias 9, 19; Callias 5,

20; Lysippus 4; Metagenes 2, 3, 7, 14, 16; Aristagoras 1; Nicophon 22; Philyllius 13; Frg. incert. 42, 44, 45.

THE HYPERMETER

321. Recitative anapaestic hypermetrical periods (**280**) in Aristophanes generally follow anapaestic tetrameters, just as the corresponding iambic (**190**) and trochaic (**267**) hypermetrical periods follow respectively iambic and trochaic tetrameters, and here also the connexion of the period with the preceding long verses is sometimes very close. Cf. *Eq.* 546 ff., 823 ff., *Vesp.* 357 ff., 620 ff., *Av.* 522 ff., *Lys.* 531 ff. The largest use of anapaestic hypermetrical periods is found in debates,[1] and the series of cola rendered continuously furnishes an appropriate close to the lively discussion that precedes. The anapaestic hypermetrical period constitutes also the third regular part of the parabasis,[2] and from its rapid rendering was here named πνῖγος or μακρόν. See **668**. It follows tetrameters also in a parode,[3] a syzygy,[4] an exode,[5] and a scene.[6] It appears independently, furthermore, in the prologue,[7] in the exode,[8] and in a long introduction to a debate,[9] as well as at appropriate places elsewhere in the plays.[10] In none of these instances is it distinctly embateric. The nearest approach to this use, so common in tragic parodes, occurs in an exode (*Ran.* 1500–27). The entrance of the chorus in comedy demanded a livelier measure (**245**).

322. The anapaestic hypermeter is composed of dimeters and monometers. The monometer (**276**) is the inferior element, but it is a true colon. On its probable origin see **613**. It had its own modulation and gave the hypermeter variety, and is comparable in this particular with the occasional trimeter found in iambic (**190**) and trochaic (**267**) hypermeters. But dimeters and monometers connected by synaphaea (**44**) were especially likely to be confused in transmission, and the danger of confusion was increased by the conscious attempt of scribes on the one

[1] *Eq.* 824–35, *Nub.* 1009–23, *Vesp.* 621–30 ~ 719–24, *Av.* 523–38 ~ 611–25, *Lys.* 532–8 ~ 593–607, *Ran.* 1078–98, *Ec.* 689–709, *Pl.* 598–618.

[2] *Ach.* 659–64, *Eq.* 547–50, *Vesp.* 1051–9, *Pax* 765–74, *Av.* 723–36, *Th.* 814–29.

[3] *Nub.* 439–56.

[4] *Vesp.* 358–64, without correspondent.

[5] *Pax* 1320–8.

[6] *Vesp.* 879–84, a prayer.

[7] *Pax* 82–101, 154–72, *Th.* 39–62.

[8] *Vesp.* 1482–95, *Ran.* 1500–27.

[9] *Nub.* 889–948.

[10] *Vesp.* 736–42 ~ 749–59 (**672**), *Pax* 974–1015, a prayer.

hand to save space, on the other to provide it for marginal comment. Not only monometers and dimeters but also apparent trimeters and tetrameters are found in hypermeters in the manuscripts of Aristophanes. There is sometimes a small space between cola in such a false στίχος, but generally not. Nevertheless the authorities on which any investigation of this interesting question must rest, the oldest manuscripts and the metrical scholia, are found to be in practical agreement, and incidentally to furnish evidence of value in determining the original constitution of these comic anapaestic hypermeters, which are numerous. Metrical scholia are extant on *Ach.* 659, *Eq.* 824, *Nub.* 889, *Pax* 82, 154, 765, 974, 1320. This commentary is unfortunately meagre, but in only two of the notes is there disagreement with the two oldest manuscripts, R and V. The commentary on *Pax* 974 makes 989[a] the third monometer, in R and V it is 990. On *Nub.* 889 see **326**. In the seven plays it contains, V is in singular agreement with R; when it differs, its authority is in general inferior. Impossible divisions, within a metre, occur in both manuscripts, but oftener in V, six instances in 761 metres, than in R, three instances in 923 metres. Both manuscripts, as has already been observed, may combine a monometer and dimeter or even two dimeters into a single στίχος. The apparent trimeter thus occurs in V 24 times, in R 11 times; the tetrameter, 6 times in V, 3 times in R. Whether the trimeter in these cases shall be divided into monometer and dimeter or into dimeter and monometer sometimes remains in doubt. Often one manuscript corrects the other. There are, however, only two instances of disagreement between R and V that are essential. In *Ran.* 1089 ff. R makes 1097 the monometer, V 1089[a]; the remaining cola are dimeters in both manuscripts. Internal evidence demonstrates that V is in error in its arrangement of these cola. In *Pl.* 598 ff. R makes 599 a monometer, V 600[b].

323. This remarkable agreement of authorities should not be lightly regarded. Modern editors do not agree in practice, in adopting and placing monometers, and the principles by which they are guided are not always obvious. They have apparently introduced monometers into some hypermeters in order to avoid elision at the end of a dimeter, but the reasonableness of this procedure is called in question by the number

of elided dimeters that constitute the initial cola in tetrameters. Cf. *Nub.* 319, 321, 323, 368, 426, 969, *Vesp.* 356, 694, 712, *Pax* 759, *Av.* 599, 707, 710, *Lys.* 519, 550, *Th.* 813, *Ran.* 1026, *Ec.* 627, 684, *Pl.* 532, 533, 582, 591. To these must be added initial dimeters ending in an elided monosyllabic enclitic as in *Nub.* 388, *Vesp.* 556, *Av.* 500, *Ran.* 1074, *Ec.* 631, *Pl.* 574. Both these forms of elision are found at the end of cola in anapaestic hypermeters in R or V or in both, as follows[1]: *Eq.* 828 *κλέπτονθ'*, *Nub.* 454[b] *Δήμητρ'*, 891 *σ'*, 926[b] *θ'*, *Vesp.* 629 *δ'*, 1057 *ποιῆθ'*, *Pax* 87 *σ'*, 994[b] *στωμυλλόμεθ'*, *Av.* 618[b] *Ἄμμων'*, *Ran.* 1078 *ἐστ'*, *Ec.* 697[b] *ἄνωθ'*. Editors have eliminated some of these by shift in division of cola, but the majority of them cannot be relieved except by violent changes. It has already been observed (**315**) that diaeresis fails in relatively few recitative anapaestic tetrameters. Few words likewise are divided at the end of the colon in recitative hypermeters: *Vesp.* 752 *ἀψήφι-στος*, *Av.* 611 *οὐ-χὶ*, 732 *γέλω-τα*. The first of these is not to be eliminated by any device. Progressive words occur at the end of cola in *Vesp.* 1488 *καὶ*, *Pax* 979 *αἱ*, *Av.* 619 *ἐν*.

324. Nearly one half of the anapaestic hypermeters in Aristophanes consist of an odd number of metres. The manuscripts generally place the odd monometer just before the final paroemiac of the hypermeter, as in *Eq.* 549, *Vesp.* 723, 883, *Av.* 537, 735, *Lys.* 534, 537, 606, *Ran.* 1097, *Ec.* 708.

325. The principle is demonstrable, if the authority of the two oldest manuscripts is accepted, that no change of speaker can occur within a colon in anapaestic hypermeters in Greek comedy, unless the change irregularly occurs within a single metre, of which there are only four instances in Aristophanes, *Nub.* 893[b], 906[a], *Th.* 45[a], 45[b]. The proof of this interesting principle, which often necessitates monometers, is found in the manner in which recitative hypermeters composed in dialogue are written in the two oldest manuscripts. There are eleven of these hypermeters, and the principle is applied in all but one of them with surprising consistency. Thus *Pl.* 598–618 is composed of 36 metres which might be divided into 18 dimeters, if the principle were not operative. In fact it is written in R in 21 cola, 15 dimeters

[1] The fact is familiar that the elided syllable is placed in the MSS. at the beginning of the following colon.

and 6 monometers (599, 603, 605, 607, 609, 617). *Pax* 974–1015 is composed of two hypermeters (974–92, 993–1015). The former is divided in RV into 16 dimeters and 3 monometers (975, 984, 990); the latter, which was recited by a single speaker, into 23 dimeters. Thus also *Th.* 39–62 has 10 monometers (45^a, 45^b, 48^a, 48^b, 50^a, 50^b, 51^a, 51^b, 57^a, 57^b); *Pax* 82–101 has one monometer (91), recorded as the tenth colon in the metrical scholium; *Vesp.* 1482–95 has six (1485, 1489^a, 1489^b, 1491, 1493^a, 1493^b); *Vesp.* 749^c–59 has two[1] (749^c, 753). Only two corrections are required in ten hypermetrical periods composed in dialogue. In *Vesp.* 1482 ff., *κατὰ σαυτὸν ὅρα.—νῦν γὰρ ἐν ἄρθροις*, at the end, is a dimeter in both R and V, whereas under the principle it should be a monometer and the beginning of a following dimeter. The scribe's error is probably due to the general occurrence of parateleutic monometers. In *Th.* 39 ff. the scribe in excess of zeal has written 45^a, *γλαυκόν·—βομβάξ*, as two cola, although the change of speaker occurs within a metre. The following monometer (45^b) is written correctly.

326. *Nub.* 889 ff., the longest hypermeter in Aristophanes, furnishes unexpected confirmation of the principle under discussion. Heliodorus records that this hypermeter contains 74 cola. See the metrical scholium. There is internal evidence that the original source of V and R was thus written. There are 45 single speaking parts in the hypermeter, some short, others long, assigned to three different speakers. This computation reckons the monometer 893^b as a single part (**325**). This colon and 906^a are the *συζυγίαι οὐ τέλειαι* mentioned by Heliodorus. The division of the hypermeter in V into cola establishes 17 additional dimeters and monometers *within* these speakers' parts: 890; 892; 901^b, 902^a; 905; 907; 918; 919; 921; 922; 923; 924; 931; 935^a; 935^b, 936^a; 938; 947; 948.[2] A hypermeter, however, as extended as this promises to be, would have required an amount of space in writing which no scribe, much less his 'corrector,' could have viewed with equanimity. We find, therefore, the scribes of V and R, or their predecessors, resorting to the familiar palaeographical device of grouping cola in single *στίχοι*. See **322**. Thus a tetrametrical grouping occurs twice in V, three times in R (e.g. 945, 946 as a

[1] 749^b, *ἰώ μοί μοι*, is an anaphonema.

[2] Fourteen in R, which makes 938, 939^a a trimeter and 947, 948 a tetrameter.

single *στίχος*); a trimetrical nine times in V, ten in R (e.g. 897, 898[a] as a *στίχος*);[1] a dimetrical, by which words of two speakers in the dialogue are joined in a single line, ten times in RV (e.g. in 910), just as two speakers' parts may constitute an apparent trimeter (e.g. in 895[b], 896). These dimetrical cases, therefore, of apparent exception to the principle that the speaker must not change within the colon, quite certainly result in this long hypermeter from the desire to economize space. If the monometers and dimeters thus combined, that are not already separated by the principle of change of speaker and by the divisions established in V, are restored as separate cola, ten dimeters (894[b], 895[a]; 897[b], 898[a]; 917; 928; 937; 941[b], 942[a]; 942[b], 943[a]; 943[b], 944; 945; 946) and two monometers (927; 936[b])[2] are added to the 45 and 17 cola previously determined. The total furnishes the 74 cola recorded by Heliodorus, 42 dimeters and 32 monometers.

	Nub. 889–948.	Brunck.
Δι.	χώρει δευρί, δεῖξον σαυτὸν	RV 889
	τοῖσι θεαταῖς, καίπερ θρασὺς ὤν.	RV 890
Ἀδ.	ἴθ' ὅποι χρῄζεις, πολὺ γὰρ μᾶλλόν σ'	RV 891
	ἐν τοῖς πολλοῖσι λέγων ἀπολῶ.	RV 892
Δι.	ἀπολεῖς σύ; τίς ὤν;	893[a]
Ἀδ.	λόγος. Δι. ἥττων γ' ὤν.	RV 893[b]
Ἀδ.	ἀλλά σε νικῶ,	894[a]
	τὸν ἐμοῦ κρείττω φάσκοντ' εἶναι.	RV 894[b], 895[a]
Δι.	τί σοφὸν ποιῶν;	895[b]
Ἀδ.	γνώμας καινὰς ἐξευρίσκων.	RV 896
Δι.	ταῦτα γὰρ ἀνθεῖ	897[a]
	διὰ τουτουσὶ τοὺς ἀνοήτους.	RV 897[b], 898[a]
Ἀδ.	οὔκ, ἀλλὰ σοφούς.	898[b]
Δι.	ἀπολῶ σε κακῶς.	RV 899[a]
Ἀδ.	εἰπὲ τί ποιῶν;	899[b]
Δι.	τὰ δίκαια λέγων.	RV 900[a]
Ἀδ.	ἀλλ' ἀνατρέψω γ' αὖτ' ἀντιλέγων·	RV 900[b], 901[a]
	οὐδὲ γὰρ εἶναι πάνυ φημὶ δίκην.	RV 901[b], 902[a]
Δι.	οὐκ εἶναι φῄς;	902[b]
Ἀδ.	φέρε γὰρ ποῦ 'στιν;	RV 903[a]

[1] V, but not R, has trimetrical grouping four times, tetrametrical once, in *Pl.* 598 ff.

[2] Thirteen dimeters (and two monometers) in R, since this manuscript makes 938, 939[a] a trimeter and 947, 948 a tetrameter. The aggregate of cola in R is also 74 (45 + 14 + 15).

Δι. παρὰ τοῖσι θεοῖς. 903[b]
'Αδ. πῶς δῆτα δίκης οὔσης ὁ Ζεὺς RV 904
οὐκ ἀπόλωλεν τὸν πατέρ' αὑτοῦ RV 905
δήσας; | RV Δι. αἰβοῖ τουτὶ καὶ δὴ RV 906
χωρεῖ τὸ κακόν· δότε μοι λεκάνην. RV 907
'Αδ. τυφογέρων εἶ κἀνάρμοστος. RV 908
Δι. καταπύγων εἶ κἀναίσχυντος— RV 909
'Αδ. ῥόδα μ' εἴρηκας. 910[a]
Δι. καὶ βωμολόχος— RV 910[b]
'Αδ. κρίνεσι στεφανοῖς. 911[a]
Δι. καὶ πατραλοίας. RV 911[b]
'Αδ. χρυσῷ πάττων μ' οὐ γιγνώσκεις. RV 912
Δι. οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδῳ. RV 913
'Αδ. νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί. RV 914
Δι. θρασὺς εἶ πολλοῦ. 915[a]
'Αδ. σὺ δέ γ' ἀρχαῖος. RV 915[b]
Δι. διὰ σὲ δὲ φοιτᾶν 916
οὐδεὶς ἐθέλει τῶν μειρακίων· RV 917
καὶ γνωσθήσει ποτ' 'Αθηναίοις RV 918
οἷα διδάσκεις τοὺς ἀνοήτους. RV 919
'Αδ. αὐχμεῖς αἰσχρῶς. 920[a]
Δι. σὺ δέ γ' εὖ πράττεις. RV 920[b]
καίτοι πρότερόν γ' ἐπτώχευες, RV 921
Τήλεφος εἶναι Μυσὸς φάσκων, RV 922
ἐκ πηριδίου RV 923
γνώμας τρώγων Πανδελετείους. RV 924
'Αδ. ὦμοι σοφίας— 925[a]
Δι. ὦμοι μανίας— RV 926[a]
'Αδ. ἧς ἐμνήσθης. 925[b]
Δι. τῆς σῆς, πόλεώς θ' RV 926[b]
ἥτις σε τρέφει 927
λυμαινόμενον τοῖς μειρακίοις. RV 928
'Αδ. οὐχὶ διδάξεις τοῦτον Κρόνος ὤν. RV 929
Δι. εἴπερ γ' αὐτὸν σωθῆναι χρὴ RV 930
καὶ μὴ λαλιὰν μόνον ἀσκῆσαι. RV 931
'Αδ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι. RV 932
Δι. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς. RV 933
Κορ. α' παύσασθε μάχης καὶ λοιδορίας. RV 934
ἀλλ' ἐπίδειξαι RV 935[a]
σύ τε τοὺς προτέρους ἅττ' ἐδίδασκες, RV 935[b], 936[a]
σύ τε τὴν καινὴν 936[b]
παίδευσιν, ὅπως ἂν ἀκούσας σφῷν RV 937

ἀντιλεγόντοιν κρίνας φοιτᾷ. V 938
Δι. δρᾶν ταῦτ' ἐθέλω. V 939[a] R
Ἀδ. κἄγωγ' ἐθέλω. 939[b]
Κορ. α' φέρε δὴ πότερος λέξει πρότερος; RV 940
Ἀδ. τούτῳ δώσω· 941[a]
κᾆτ' ἐκ τούτων ὧν ἂν λέξῃ RV 941[b], 942[a]
ῥηματίοισιν καινοῖς αὐτὸν 942[b], 943[a]
καὶ διανοίαις κατατοξεύσω. RV 943[b], 944
τὸ τελευταῖον δ', ἢν ἀναγρύζῃ, 945
τὸ πρόσωπον ἅπαν καὶ τὼφθαλμὼ RV 946
κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν V 947
ὑπὸ τῶν γνωμῶν ἀπολεῖται. V 948 R

327. Monometers seem to have been employed at times by the poet as a means of clearer expression of his thought. In *Nub.* 1009 ff. ἕξεις ἀεὶ (1011[a]) and πρῶτα μὲν ἕξεις (1016[b]) introduce each a series of particulars expressed in dimeters, τὸ καλὸν δ' αἰσχρόν (1021[a]) ends such a series. The first is the beginning of a trimeter in V, of a dimeter in R; the second is a monometer in both V and R; the third is a monometer in R, the first part of a dimeter in V. Cf. *Nub.* 439 ff. where a similar series ends in R in a monometer, κέντρων μιαρὸς (450) and a dimeter (451). This arrangement necessitates a parateleutic monometer (455). V is here in confusion. Cf. also *Th.* 823 and 828, *Vesp.* 739, 740. The connexion of thought also is very clearly operative elsewhere in combining two cadences, dimeter and monometer or monometer and dimeter, into a trimetrical unit. This is not surprising; it has its precise parallel in the melic dactylic trimeter (**340**), the source of the recitative 'hexameter.' Thus *Vesp.* 624 and 625, a dimeter and a monometer in VR, clearly belong together. It is difficult to explain *Vesp.* 879 and 880 in any other way than this. Brunck actually printed these lines as two trimeters. This trimetrical combination is conspicuous in dialogue. Cf. ἀλλά σε νικῶ, τὸν ἐμοῦ κρείττω φάσκοντ' εἶναι (*Nub.* 894, 895[a]). The speaker here answers in a single 'trimeter,' as elsewhere in a single monometer or dimeter. Cf. *Nub.* 897, 898[a], *Vesp.* 1492, 1493[a], *Th.* 49, 50[a], *Pl.* 608 f. Sometimes the 'trimeter' is part of a longer answer, as in *Nub.* 916 f., *Th.* 47, 48[a], 56, 57[a], *Pl.* 598 f. Some combinations of dimeter and monometer or of two dimeters are of such sort that it seems likely the cadences were

shifted. How are *Vesp.* 752 f., *Av.* 611, 612 and 732 f. to be rendered otherwise than respectively as ⏑ ⏑ – – – ⏑|⏑ – – – ⏑|⏑ – – – and – – – – |– – – – ⏑|⏑ – – – – ⏑ ⏑ – – and ⏑ ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – ⏑|⏑ – ⏑ ⏑ – ⏑ ⏑ – – – ? Cf. for 'trimeters' *Vesp.* 1484 f., 1488, 1489[a], *Pl.* 606 f. This principle serves to explain some divisions in R and V that at first seem odd. These manuscripts divide *Nub.* 920[b]–924, *σὺ δέ γ' εὖ* etc., a series of cola which begins with a change of speaker, into the last half of a dimeter, a dimeter, a dimeter, a monometer and a dimeter, where the natural division would seem to be into four dimeters. The close connexion of 923 with the following dimeter may explain the division. Cf. *Nub.* 934–8, which in RV are dimeter, monometer, dimeter, trimeter, and the beginning of a trimeter, the equivalent of five dimeters. The parts of the complete trimeter (936[b], 937) are closely connected and the point of division of its double cadence may have shifted to *παίδευσιν.*

328. The dimeter and paroemiac in the recitative hypermeter do not essentially differ in metrical form from the acatalectic and catalectic dimeters that compose the tetrameter (**307 ff.**).

329. The paroemiac occurs 38 times, 30 times as the final colon of a systematic period that consists of a single hypermeter, and eight times (*Pax* 992, *Lys.* 535, 602, *Th.* 42, *Ran.* 1088, 1505, 1514, 1523) to mark the close of a hypermeter within the systematic period. Cf. Schol. *Pax* 974–1015, which consists of two hypermeters (*περίοδοι*). The dactyl occurs once (*Vesp.* 884), as the first simple foot of a paroemiac. Caesura of the metres of the paroemiac is neglected 14 times. Cf. *Ach.* 664, *Eq.* 550, 835, *Vesp.* 759, 1059, *Pax* 172, 774, 1328, *Av.* 736, *Lys.* 538, *Ran.* 1098, 1505, 1523, *Ec.* 709. It is precluded by a progressive or recessive word seven times. Cf. *Vesp.* 630, 742, *Pax* 992, *Av.* 538, *Lys.* 535, 602, *Th.* 829. See **315.**

330. The proceleusmatic is found but once (*Nub.* 916), in a monometer of which the reading is doubtful. The collocation of dactyl and anapaest occurs 3 times (*Pax* 169, *Th.* 822, *Ran.* 1525). In each case the combination constitutes the first metre of an acatalectic dimeter. The prevailing foot in this dimeter is the spondee, and spondaic dimeters are common. The purely anapaestic dimeter, likewise, occurs occasionally (*Vesp.* 757, *Av.*

535, *Lys.* 533). The dactyl occurs 85 times in the first place, 6 in the second (*Vesp.* 1055, 1490, *Pax* 82, 154, 1010, *Ec.* 690), 81 in the third, and 8 in the fourth (*Vesp.* 624, 1054, *Pax* 994, 1009, *Th.* 819, *Ran.* 1517, 1525, *Ec.* 690). The number of dactyls in the fourth place is unusually large (**308**). Three of these are followed by a dactyl at the beginning of the following colon, five by a spondee. The dactylic dimeter is found but once (*Ec.* 690) in a recitative hypermeter, according to the division in R. This dimeter is a singular exception to a rule that holds elsewhere in Aristophanes. See **271**. The acatalectic dimeter neglects caesura of its metres 16 times in 380 dimeters; in 14 others it is precluded by a progressive or recessive word. Caesura is barred, therefore, on the average, once in 12·7 dimeters. In the first half of the tetrameter it is forbidden in one in 6·3. See **315**, first note.

331. Three acatalectic dimeters end within a word (**323**). This division corresponds to neglect of diaeresis in the tetrameter. No acatalectic dimeter ends in a short ('variable') vowel, and hiatus occurs only once, and here it is accompanied by change of speaker (*Nub.* 892).

332. It happens that hypermeters have been quoted from few poets of the Old Comedy. Cf. Hermippus 46, 47. The poets of the Middle Comedy furnish more considerable remains of this form of verse. Cf. Antiphanes 132, 133, 172; Anaxandrides 41 (71 cola); Eubulus 63; Ephippus 5, 12; Anaxilas 18; Epicrates 11; Alexis 162; Mnesimachus 4. The fragments of Anaxandrides and Mnesimachus rival in length *Nub.* 889 ff., the longest hypermeter in Aristophanes. A single hypermeter of Menander is extant, 312.

CHAPTER V

DACTYLIC VERSE

333. Cultivated men in the West have always been familiar with the poems of Homer, and the heroic line naturally overshadows all other forms of dactylic verse; but Greek poets were singing long before Homer's time, and it would be as erroneous to proceed from the 'hexameter' in determining the forms of melic dactylic verse as from the set verse of the dialogue of the drama in formulating melic iambic metres. In dactylic, as in iambic, trochaic and anapaestic verse, the fundamental colon in melic poetry, as it appears in comedy and elsewhere, is a dimeter composed of two metres that consist each of two simple feet (**12, 13**):

πατρὸς ἀπ' Ὠκεανοῦ βαρυαχέος – ⏑ – ⏑ – ⏑ – ⏑
ὑψηλῶν ὀρέων κορυφὰς ἐπὶ – – – ⏑ – ⏑ – ⏑ *Nub.* 278 f.
εἰς κόρακας βαδιεῖ μεταμώνιος; – ⏑ – ⏑ – ⏑ – ⏑
ἔστι τι τῶνδ' ἐτύμως; εἶπ' ὦ πάτερ – ⏑ – ⏑ – ⏑ – – *Pax* 117 f.

A dactylic dimeter consists of sixteen primary times. All dactylic verse is in descending rhythm.

334. The dactyl assumes proceleusmatic form, by resolution of the thesis in – ⏑ ⏑, in *Av.* 1752 (**588**) and *Eccl.* 1168 ff. (**354**). It never has 'anapaestic' form by resolution of the thesis in – –. See **11.**

335. The dimeter by suppression of the arsis of its final dactyl becomes catalectic:

ῥήματα καὶ παραπρίσματ' ἐπῶν – ⏑ – ⏑ – ⏑ – *Ran.* 882

The catalectic dimeter is rare.

336. The melic acatalectic dimeter differs from the corre-

sponding anapaestic colon (**275**) in frequently ending within a word. The two metres that constitute this dimeter are almost invariably joined in this manner.

337. The dactylic trimeter was not employed as a colon, since a trimeter composed of true dactyls in normal isomeric rhythm (**9, i.**) would have exceeded the limit of length allowed diplasic compound feet (**22**), but the monometer was thus used, in combination with dimeters. On the probable origin of this use of the monometer as a colon see **613.**

338. Dactylic tripodies (**26**) occasionally occur in Aristophanes:

ὀμβροφόροι θ' ἅμα βρονταί,[1] – ⏑ – ⏑ – –
αἷς ὅδε νῦν χθόνα σείει – ⏑ – ⏑ – – *Av.* 1750 f.

Cf. *Av.* 1749, 1752 (**588**), *Nub.* 286 = 309, 287 = 310 (**344**). These seeming tripodies are true brachycatalectic cola (**35**), and, like the corresponding anapaestic tripodies (**277**), have the mensuration of dimeters. Pentapodies apparently occur in *Ran.* 816 = 820 = 824 = 828 (**346**). Each of these lines is probably a dicolic subordinate period consisting of a monometer and a brachycatalectic dimeter. The penthemimer (**36**) is also occasionally found, with the mensuration of a dimeter. Cf. *Nub.* 275 = 298 (**344**), *Av.* 750 = 782 (**410**), *Ran.* 674 = 706 (**498**), 1344[b] (**592**).

339. Protraction (**31**) does not occur in the dactylic verse of comedy. For an apparent exception see **365.**

340. Comedy does not eschew the melic dactylic hypermeter, made familiar to the audience in the theatre by tragic poets. Aristophanes, indeed, introduces a hypermeter of nineteen metres into one of his most beautiful lyrics, *Nub.* 275 ff. (**344**), but generally the series is short and does not exceed the length allowed a subordinate period. The commonest subordinate period in melic dactylic verse is the acatalectic trimeter composed of dimeter and monometer. The latter invariably assumes the form – ⏑ ⏑ – –. The close of this period is sometimes duly marked by hiatus or the 'variable' syllable (**43**):

ἦ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἕξει
ἡνίκ' ἂν ὀξύλαλον παρίδῃ θήγοντος ὀδόντα. *Ran.* 814 f.
– – – ⏑ – ⏑ – ⏑ – ⏑ H
– ⏑ – ⏑ – ⏑ – – – ⏑ – ⏑ V

[1] On the significance of the conjunction of vowel sounds here see *Lys.* 479 and the comment (**303**).

But these indications are frequently lacking, as in the periods corresponding to those quoted (*Ran.* 818 f. = 822 f. = 826 f.). See **775**. The trimeter is the melic period exclusively used in comedy in stichic (**50**) composition. Cf. *Pax* 119 ff. (**345**), *Ran.* 1528 ff. (**348**). Its constitution is strongly influenced by the heroic line: the two cola are commonly joined in the middle of a word, in disregard of the original composition of the period, and a word almost always ends with the fifth half-foot (**360 ff.**). On the combination of subordinate periods, hypermeters and intermediate periods to form systematic periods see **720 ff.**

341. The heroic line, 'hexameter,' with exception of a single verse (**365**), is the only form of dactylic verse used by Aristophanes in recitative rendering. See **356 ff.**

342. A dactylic lyric may close with a subordinate period or colon in another rhythm, such as the catalectic trochaic dimeter, as in *Ran.* 814 ff. (**346**), the ithyphallic, *Ran.* 875 ff. (**347**), the Pherecratean, *Av.* 1754 ff. (**588**), or, with shift to descending rhythm, the paroemiac, *Nub.* 275 ff. (**344**). Conversely, a dactylic subordinate period is sometimes a part of a systematic period composed in a different rhythm. In parodies and monodies such a period probably kept its true isomeric time, in order to point contrast in rhythms, as in *Th.* 1050, 1052 f. (**374**), *Ran.* 1338 ff. (**592**), *Av.* 250 ff. (**595**), and perhaps in the simulated duo in *Th.* 126 ff. (**429**). On the other hand, cola composed exclusively of dactyls were probably sung in triple time when constituent parts of simplified logaoedic odes (**392 ff.**). Such series of logaoedic dactyls (**389**) are occasionally found combined with periods in other rhythms. These will be noted as they occur.

343. The dactyl has the same pleasing balance of thesis and arsis that characterizes the anapaest, and it is this equality of parts that distinguishes it from the trochee (cf. **284**). Aristides (97 M., 59. 23 ff. J.) notes the quickening effect of short syllables in isomeric rhythms, and the truth of his observation is admirably illustrated in *Nub.* 275 ff. (**344**), in which in strophe and antistrophe the ratio of spondees to dactyls is only one to seven in the complete metres. The lilt of the song is remarkable. In the dactylic lyrics of Aristophanes in general dactyls greatly preponderate, less than one quarter of the simple feet being spondees, whereas in his recitative 'hexameters' the two

sorts of feet are practically equal (**357 f.**). On Aristophanes's skilful perversion of the hexameter to the uses of comedy see **356.**

Melic Dactylic Verse

344. *Nub.* 275–90 = 298–313 (Parode).

Strophe.

	Ἡμ. α′ ἀέναοι Νεφέλαι, **338, 800** (ant.), **802**	– ⏑ – ⏑	– 2^{C}
	ἀρθῶμεν φανεραὶ δροσερὰν φύσιν	– – – ⏑	– ⏑ – ⏑
	εὐάγητον	– – – –	
278	πατρὸς ἀπ' Ὠκεανοῦ βαρυαχέος **794**	– ⏑ – ⏑	– ⏑ – ⏑
	ὑψηλῶν ὀρέων κορυφὰς ἐπὶ	– ⏓ – ⏔	– ⏑ – ⏑
280	δενδροκόμους, ἵνα	– ⏑ – ⏑	
	τηλεφανεῖς σκοπιὰς ἀφορώμεθα **800** (ant.)	– ⏑ – ⏑	– ⏑ – ⏑
	καρπούς τ' ἀρδομέναν θ' ἱερὰν χθόνα	– ⏓ – ⏑	– ⏔ – ⏑
	καὶ ποταμῶν ζαθέων κελαδήματα **800** (ant.)	– ⏔ – ⏑	– ⏑ – ⏑
	καὶ πόντον κελάδοντα βαρύβρομον·		
	792, 800 (ant.)	– ⏓ – ⏑	– ⏑ – ⏑
285	ὄμμα γὰρ αἰθέρος	– ⏑ – ⏑	
	ἀκάματον σελαγεῖται **338, 795**	– ⏑ – ⏑	– ⏓ 19^{CV}
287	μαρμαρέαισιν ἐν αὐγαῖς. **338**	– ⏑ – ⏑	– – 2^{C}
	ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον	– ⏑ – ⏑	– ⏑ – ⏑
	ἀθανάτας ἰδέας ἐπιδώμεθα **795**	– ⏑ – ⏑	– ⏑ – ⏑ 4
290	τηλεσκόπῳ ὄμματι γαῖαν.		
	342, 792 (ant.), **800**	– – ⏑ –	⏑ – – 2^{C}

Antistrophe.

	Ἡμ. β′ παρθένοι ὀμβροφόροι,
	ἔλθωμεν λιπαρὰν χθόνα Παλλάδος
	εὔανδρον γᾶν
301	Κέκροπος ὀψόμεναι πολυήρατον·
	οὗ σέβας ἀρρήτων ἱερῶν, ἵνα
	μυστοδόκος δόμος
	ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
305	οὐρανίοις τε θεοῖς δωρήματα,
	ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα,
	καὶ πρόσοδοι μακάρων ἱερώταται,
	εὐστέφανοί τε θε-
	ῶν θυσίαι θαλίαι τε,
310	παντοδαπαῖσιν ἐν ὥραις,
	ἦρί τ' ἐπερχομένῳ Βρομία χάρις,

εὐκελάδων τε χορῶν ἐρεθίσματα,
καὶ μοῦσα βαρύβρομος αὐλῶν.

300 χθόνα Princeps : ἐς χθόνα 310 παντοδαπαῖσιν Princeps : παντοδαπαῖς

Monostrophic dyad. A = abcde, 2- 19- 2- 4 2, pericopic pentad: dactylic penthemimer, brachycatalectic hypermeter of nineteen metres, brachycatalectic dimeter, tetrameter, paroemiac. See 772, 777. Both ἀέναοι Νεφέλαι (275) and παρθένοι ὀμβροφόροι (298) are used in address, and the long pause in singing that followed was most appropriate (338).

345. *Pax* 114–23 (Prologue).

DUO

Πα. ὦ πάτερ ὦ πάτερ ἆρ' ἔτυμός γε — ⏑ – ⏑ – — ⏑ – ⏑ – ⏑ 2^{V}
115 δώμασιν ἡμετέροις φάτις ἥκει, 43 — ⏑ – ⏑ – — ⏑ – ⏑ – ⏑ 2^{H}
ὡς σὺ μετ' ὀρνίθων προλιπών με — ⏑ – ⏑ – — ⏑ – ⏑ – ⏑ 2^{V}
εἰς κόρακας βαδιεῖ μεταμώνιος; — ⏑ – ⏑ – — ⏑ – ⏑ – ⏑
118 ἔστι τι τῶνδ' ἐτύμως; εἶπ' ὦ πάτερ, 5 — ⏑ – ⏑ – — — — ⏑
εἴ τι φιλεῖς με. — ⏑ – ⏑ – ⏑ 5^{V}
Τρ. δοξάσαι ἔστι κόραι, τὸ δ' ἐτήτυμον 800 — ⏑ – ⏑ – — ⏑ – ⏑
ἄχθομαι ὑμῖν, 800 — ⏑ – — – 3
120 ἡνίκ' ἂν αἰτίζητ' ἄρτον πάπ- — ⏑ – — – — — — —
παν με καλοῦσαι, 43 10 — ⏑ – ⏑ – 3^{H}
ἔνδον δ' ἀργυρίου μηδὲ ψακὰς — — — ⏑ — — — ⏑
ᾖ πάνυ πάμπαν. — ⏑ – ⏑ – ⏑ 3^{V}
ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, 800 — ⏑ – — – — — ⏑
ἔξετ' ἐν ὥρᾳ — ⏑ – — – 3
123 κολλύραν μεγάλην καὶ κόνδυλον 15 — — — ⏑ — — — ⏑
ὄψον ἐπ' αὐτῇ. — ⏑ – — – 3

116 με Ed. : ἐμὲ

Non-antistrophic. A = AB (114–18, 119–23). A = aaab, 2 2 2 5, periodic tetrad: a dimeter as proöde that anticipates the melody of the two dimeters that follow and a pentameter as epode. See 747. B is a stichic period composed of five acatalectic trimeters. See 778.

See the metrical scholium on *Pax* 114 ff. Heliodorus's analysis includes only the first four cola, which he regards as a period, ignoring the close of the fourth colon. If he had analyzed 118–23, he would doubtless have designated them all as ἐπικοί. Note his phraseology in Schol. *Eq.* 1067.

346. *Ran.* 814–17 = 818–21 = 822–5 = 826–9
(Stasimon I.).

Strophe I.

Ἡμ. α' ἦ ποῦ δεινὸν ἐριβρεμέτας χόλον 794 — — — ⏑ — ⏑ – ⏑
ἔνδοθεν ἕξει, 43 — ⏑ – ⏑ 3^{H}

815 ἡνίκ' ἂν ὀξύλαλον παρίδῃ θή- — ⏑⏑ — ⏑⏑ — ⏑⏑ — —
γοντος ὀδόντα — ⏑⏑ — ⏒ 3^v
816 ἀντιτέχνου· τότε 338 5 — ⏑⏑ — ⏑⏑
δὴ μανίας ὑπὸ δεινῆς — ⏑⏑ — ⏑⏑ — ⏓ 3-^cv
817 ὄμματα στροβήσεται. 212, 342 — ⏑ — ⏑ — ⏑ ⏓ 2^cv

Strophe II.

Ἡμ. β' ἔσται δ' ἱππολόφων τε λόγων κορυθαίολα νείκη
819 σχινδαλάμων τε παραξόνια σμιλεύματά τ' ἔργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς
821 ῥήμαθ' ἱπποβάμονα.

Strophe III.

Ἡμ. α' φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,
823 δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει
ῥήματα γομφοπαγῆ πινακηδὸν ἀποσπῶν
825 γηγενεῖ φυσήματι·

Strophe IV.

Ἡμ. β' ἔνθεν δὴ στοματουργὸς ἐπῶν βασανίστρια λίσφη
827 γλῶσσ' ἀνελισσομένη φθονεροὺς κινοῦσα χαλινοὺς
ῥήματα δαιομένη καταλεπτολογήσει
829 πλευμόνων πολὺν πόνον.

The four strophes constitute a monostrophic tetrad (701). A = aabc, 3 3 3- 2, epodic tetrad: two dactylic trimeters and a brachycatalectic trimeter, with a trochaic dimeter as epode. See 742. The shift of rhythm in the last colon is noteworthy.

347. *Ran.* 875–84 (Scene II.).

Χο. ὦ Διὸς ἐννέα παρθένοι ἁγναὶ 790, 800 — ⏑⏑ — ⏑⏑ — ⏑⏑ — —
876 Μοῦσαι, λεπτολόγους ξυνετὰς φρένας — — — ⏑⏑ — ⏑⏑ — ⏑⏑
αἳ καθορᾶτε — ⏑⏑ — ⏑ 5^v
877 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν — — — ⏑⏑ — ⏑⏑ — ⏑⏑
ὀξυμερίμνοις 5 — ⏑⏑ — — 3
878 ἔλθωσι στρεβλοῖσι παλαίσμασιν 790 — — — — — ⏑⏑ — ⏑⏑
ἀντιλογοῦντες, — ⏑⏑ — ⏑ 3^v
879 ἔλθετ' ἐποψόμεναι δύναμιν — ⏑⏑ — ⏑⏑ — ⏑⏑ ⏑ 2^cv
δεινοτάτοιν στομάτοιν πορίσασθαι — ⏑⏑ — ⏑⏑ — ⏑⏑ — —
ῥήματα καὶ παραπρίσματ' ἐπῶν. 10 — ⏑⏑ — ⏑⏑ — ⏑⏑ — 4^c
883 νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χω- — ⏑⏑ — ⏑⏑ — ⏑⏑ — —
ρεῖ πρὸς ἔργον ἤδη. 203, 342 — ⏑ — ⏑ — · — 4^c

883 ὁ Hermann: ὅδε

Non-antistrophic. A = AB (875–8, 879–84). A probably = ab'b, 5 3 3, proödic triad: a pentameter as proöde to two trimeters. See 738, 776. B = abc, 2 4 4, pericopic triad: catalectic dactylic dimeter, catalectic dactylic tetrameter, tetrameter compounded of a dactylic dimeter and an ithyphallic. See 771. Compare the final colon of the preceding lyric.

348. *Ran.* 1528–33 (Exode).

Χο. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπι- — ⏑ — ⏑ — ⏑ — ⏑
ὁντι ποιητῇ 43 — ⏑ — ⏑ 3H
1529 εἰς φάος ὀρνυμένῳ δότε δαίμονες — ⏑ — ⏑ — ⏑ — ⏑
οἱ κατὰ γαίας, — ⏑ — — 3
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγα- 5 — ⏑ — ⏑ — ⏑ — ⏑
θὰς ἐπινοίας. — ⏑ — — 3
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυ- — ⏑ — ⏑ — ⏑ — —
σαίμεθ' ἂν οὕτως — ⏑ — — 3
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεο- — ⏑ — ⏑ — ⏑ — ⏑
φῶν δὲ μαχέσθω. 10 — ⏑ — — 3
1533 κἄλλος ὁ βουλόμενος τούτων πατρί- — ⏑ — ⏑ — — — ⏑
οις ἐν ἀρούραις. — ⏑ — — 3

Non-antistrophic. A is a stichic period composed of six trimeters. See 778.

349. *Ran.* 1264–77 (Episode II.).

The Alexandrian scholiast explains the comic intention with which this curious nonsensical congeries of dactylic verses is introduced. In the first part of the episode Euripides has had his prologues submitted, with disastrous result, to the test of the lecythium, and, when Dionysus now proposes (1248) that attention shall be turned to Aeschylus's melic verse, Euripides replies: *καὶ μὴν ἔχω γ' οἷς αὐτὸν ἀποδείξω κακὸν | μελοποιὸν ὄντα καὶ ποιοῦντα ταὔτ' ἀεί.* Presently, displeased by the praise that the chorus has just given Aeschylus, he viciously adds: *εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ* (1262). He will submit Aeschylus to the same sort of test that Aeschylus has applied to him, and will show, by means of a simple formula, that the melic verses of Aeschylus uniformly end with the same cadence. This allegation is gross exaggeration, but the audience were not deceived by it. The scholium reads: 1262 *εἰς ἓν γὰρ αὐτοῦ πάντα: εἰς τὸ αὐτὸ τέλος περατούμενα πάντα, ἐπεὶ κἀκεῖνος εἶπεν "ἀπολῃκυθιῶ σου τοὺς προλόγους," οἷον ἀποφθερῶ.*

350. The fatal cadence is that part of the heroic line that follows the penthemimeral caesura: ⏑ – ⏑ – ⏑ – –, for example, in Aeschylus, *κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἄνδρων* (*Ran.* 1276). This is identical in form and movement with the paroemiac, and had a ring doubly familiar to the audience. Aristophanes ransacked the plays of Aeschylus for periods with this close that had odd beginnings. The greater the variety of form of the first part of the period, the greater would be the monotony of the recurring cadence. It was not without malicious pleasure that he hit upon two lines from Aeschylus's *Myrmidons* (*Ran.* 1264 f.) for the beginning of his travesty. The form of the first of these still bothers modern metricians. The line is apparently a combination of an iambic penthemimer with the close of the heroic verse: ⏑ – ⏑ – –, ⏑ – ⏑ – ⏑ – –. Cf. *Ran.* 1264, 1284 f. (= *Agam.* 108 f.), 1291 f. Cf. also *Agam.* 115 f. This was followed in the *Myrmidons* by the famous model *ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν*, where the cadence follows the exclamation *ἰή*, which, we may be sure, was derisive in the rendering Euripides gave it.

351. Εὐ. *Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάικτον ἀκούων*
1265 *ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;*
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;
Δι. *δύο σοὶ κόπω Αἰσχύλε τούτω.*
Εὐ. *κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ.*
1271 *ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;*
Δι. *τρίτος ᾠσχύλε σοὶ κόπος οὗτος.*
Εὐ. *εὐφαμεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας οἴγειν.*
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;
κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν.
1277 *ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;*

⏑ – ⏑ – –, ⏑ – ⏑ – ⏑ – –
⏑ –, ⏑ – ⏑ – ⏑ – –
– – – ⏑ –, ⏑ – ⏑ – ⏑ – –
⏑ –, ⏑ – ⏑ – ⏑ – –
⏑ – ⏑ – ⏑ – –
⏑ – ⏑ – – ⏑ –, ⏑ – ⏑ – ⏑ – –
⏑ –, ⏑ – ⏑ – ⏑ – –
⏑ – ⏑ – ⏑ – ⏑
– – – ⏑ – ⏑ –, ⏑ – ⏑ – ⏑ – –
⏑ –, ⏑ – ⏑ – ⏑ – –

– ⏑ – ⏑ –,⏑ – ⏑ – ⏑ – –
⏑ –,⏑ – ⏑ – ⏑ – –

352. In further proof of his contention, Euripides quotes another batch of verses, which he says are citharodic. These also the comic poet gathered indiscriminately from different plays of Aeschylus; but all alike, Euripides insists, whether aulodic or citharodic, have the same monotonous cadence.

Ran. 1284–95 (Scene IV.).

1284 ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἥβας,
1286 Σφίγγα δυσαμερίαν πρύτανιν κύνα πέμπει,
1289 σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,
1291 κυρεῖν παρασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις,

⏑ – ⏑ – –,⏑ – ⏑ – ⏑ – –
– ⏑ –,⏑ – ⏑ – ⏑ – –
– ⏑ –,⏑ – ⏑ – ⏑ – –
⏑ – ⏑ – –,⏑ – ⏑ – ⏑ – –[1]

353. Nobody in the audience, of course, took this jesting seriously. So much cannot be said of all modern commentators. Aeschylus was not specially amenable to this particular criticism. The roll of dactylic rhythm is not heard, at least, in his extant plays, which contain few choral dactylics,[2] no recitative hexameters, and no dactylic catenae such as are found in Euripides, Sophocles, and Aristophanes himself. It was the familiarity of the audience with the *Agamemnon* that gave the criticism particular point.

354. *Eccl.* 1163–81 (Exode).

Aristophanes closes the *Ecclesiazusae* with a spectacular dance by specialists. He came upon this invention in the *Vespae* (**494**). In the later play the performance is elaborated.

Ἡμ. α′ ὦ ὦ ὥρα δή,
<ὦ> φίλαι γυναῖκες, εἶπερ – ⏑ – ⏑ – ⏑ – ⏑
μέλλομεν τὸ χρῆμα δρᾶν, – ⏑ – ⏑ – ⏑ – 4[C]
1165 ἐπὶ τὸ δεῖπνον ὑπανακινεῖν. ⏑ ⏑ – – ⏑ ⏑ – –

[1] Verse 1294, which has no pertinence to the matter in hand as regards either meaning or rhythm, is probably interpolated. See the scholiast.

[2] They are found almost exclusively in the parode of the *Agamemnon* (104–159), from which Aristophanes secured three of the nine verses here quoted. Mutilated anapaestic systems and dismembered dactylic octapodies must not be forced into service to furnish examples of the cadence over which the poet here makes merry.

κρητικῶς οὖν τὼ πόδε — ⏑ – – — ⏑ ⏑ 4^cv
καὶ σὺ κίνει. Ἡμ. β′ τοῦτο δρῶ. — ⏑ – – — ⏑ – 2^c

[Here follows the dance of the second half-chorus.]

Ἡμ. α′ καὶ ⟨σὺ⟩ τάσδε νῦν λαγαρὰς **206** — ⏑ – ⏑ — ⏑ ⏑ –
⟨τάχα χορείας ὄρσον ὑπάγειν⟩ ⏑⏑ ⏑ – – — ⏑ ⏑⏑ –
1168 τοῖν σκελίσκοιν τὸν ῥυθμόν. — ⏑ – – — ⏑ ⏑ 6^cv
τάχα γὰρ ἔπεισι— **334** ⏑⏑ ⏑⏑ – ⏑ 1^v

[Here follows the dance of the girls.]

λοπαδοτεμαχοσελαχογαλεο- **38** ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ¯
1170 κρανιολειψανοδριμυποτριμματο- — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ ¯
σιλφιοπαραομελιτοκατακεχυμενο- — ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ¯
κιγκλεπικοσσυφοφαττοπεριστερα- — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ ¯
λεκτρυονοπτοκεφαλλιοκιγκλοπε- — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ ¯
1174 λειολαγῳοσιραιοβαφητραγα- — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ ¯
νοπτερυγών· σὺ δὲ ταῦτ' ἀκροασάμε- — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ ¯
νος ταχὺ καὶ ταχέως λαβὲ τρύβλιον· — ⏑⏑ – ⏑⏑ — ⏑⏑ – ⏑⏑ 16
εἶτα κονίσαι λαβὼν **206** — ⏑ ⏑ – — ⏑ – 2^c
1177 λέκιθον, ἵν' ἐπιδειπνῇς· **203** ⏑⏑ ⏑ ⏑⏑ ⏑ — · – 2^c
Ἡμ. β′ ἀλλὰ λαιμάττουσί που. — ⏑ – – — ⏑ – 2^c
αἴρεσθ' ἄνω, ἰαὶ εὐαί.
1180 δειπνήσομεν, εὐοῖ εὐαί,
εὐαί, ὡς ἐπὶ νίκῃ·
εὐαί, εὐαί, εὐαί, εὐαί.

1163 ὦ Dindorf 1167 σὺ Ed. 1167^b τάχα χορείας ὄρσον ὑπάγειν Ed. 1169 -τεμαχοσελαχο- Princeps: -τεμαχοσσελαχο- 1172 -κιγκλεπι- Küster: -κινκλεπι- -κοσσυφο- Princeps: -κοσσυκο- 1173 -οπτοκεφαλλιο- Meineke: -οπτεγκεφαλλιο-. The lining of 1167 ff. in R has been strictly followed above. The colon that obviously is lacking in 1167 f. is here restored by a line that, of course, purports no more than to give the sense of the missing colon. Cf. *Th.* 956. The parts are here ascribed to the half-choruses as in R

355. After the address to the judges, delivered by the first leader in recitative trochaic tetrameters (1154–1162), the first half-chorus sings briefly in trochaic rhythm and at the close exhorts the second half-chorus to dance: *κρητικῶς οὖν τὼ πόδε | καὶ σὺ κίνει.* The second half-chorus accordingly dances (*τοῦτο δρῶ*), to the accompaniment of an auletic melody in trochaic rhythm (*κρητικῶς*).[1] The music was purely instrumental and the dance hyporchematic. On the conclusion of this movement the first half-chorus bids Blepyrus bring forward the dancing girls who are with him. He is an important figure on the

[1] The 'cretic' of Aristoxenus, – ⏑ – ⏑. See Grenfell and Hunt's *Oxyr. Papyri*, i. 15, col. ii. 7. See also Aristid. 39 M., 26. 20 f. J. and Schol. Heph. 302. 18 ff.

scene to the close of the play, but has nothing to say after 1150.[1] The dance of the μείρακες (cf. 1138) is the special feature of the exode, and is accompanied by the singing of the remarkable compound in dactylic metre that shows our poet's rioting invention at its best. The dance probably began one foot before the singing (1169). The dactyls in seven instances are resolved (**334**). Trochaic metre is resumed in 1176. The metrical form of the first and of the last four cola cannot now be determined with approach to certainty. The first half-chorus probably joined in singing the last four cola as the whole company retired from the orchestra.

Non-Melic Dactylic Verse

THE HEXAMETER

356. Aristophanes uses the 'hexameter' in mock-oracles[2] and in mock-heroics,[3] appropriating the "stateliest and weightiest of verses" (Aristot. *Poet.* xxiv. 5) to the uses of comedy. But in this he was simply the imitator of Homer, who was not only preëminent as a poet in the serious style, but was also the first to outline the forms of comedy by dramatizing the ridiculous (Aristot. *Poet.* iv. 9). Aristophanes mingles trimeters with his heroic lines, for example in *Av.* 959–91, just as iambic verses were mingled with hexameters in the *Margites* (Heph. 60. 2 ff., 65. 10 f.), although in Aristotle's judgment these two styles are as different as possible (Aristot. *Rhet.* III. viii. 4). But Aristophanes out-Homers Homer. He takes the final step, and with keen appreciation of the incongruity of form and content uses the heroic line in ordinary dialogue! Nothing could illustrate better our poet's delicate perception of the metrical resources of the comic art. Cf. *Eq.* 1014–97, *Pax* 1265–1304. For combinations of trimeters with hexameters in other comic poets see Cratinus 199, Plato 173, Antiphanes 194, 196, Eubulus 107.

357. There are 142 recitative hexameters in the extant plays of Aristophanes. The dactyls number 428, on the average 3·01 in one hexameter:

[1] The close of this play is discussed, from another point of view, in the Editor's '*Stage*' *in Aristophanes*, 168–70.

[2] *Eq.* 197–201, 1015–20, 1030–4, 1037–40, 1051–60, 1067–9, 1080–95 *Pax* 1063–1114, *Av.* 967–8, 971–3, 975, 977–9, 983–5, 987–8, *Lys.* 770–6.

[3] *Pax* 1270–83, 1286–7, 1292–3, 1300–01.

Hexam.	– ∪ ∪	i.	ii.	iii.	iv.	v.	vi.	Total.
142	428	23+55	17+42	1+83	29+36	30+112	0	100+328

The 100 dactyls contained each in one word are distributed as follows:

	i.	ii.	iii.	iv.	v.	Total.
Trisyllables . . .	15	2	0	9	11	37
Overlap forward . . .	8	11	1	1	13	34
Overlap back . . .	...	0	0	19	5	24
Overlap both ways . .	...	4	0	0	1	5
Total in one word .	23	17	1	29	30	100

The 328 dactyls contained each in two or three words or parts of words are distributed as follows:

	i.	ii.	iii.	iv.	v.	Total.
In three words, – ∣ ∪ ∣ ∪ .	7	5	15	4	22	53
In two, divided – ∣ ∪ ∪ .	27	32	29	26	59	173
In two, divided – ∪ ∣ ∪ .	21	5	39	6	31	102
Total divided dactyls .	55	42	83	36	112	328

Nine verses contain each five dactyls, 42 contain each four.

358. The spondees number 424, on the average 2·99 in one hexameter:

Hexam.	– –	i.	ii.	iii.	iv.	v.	vi.	Total.
142	424	36+28	24+59	0+58	35+42	0	137+5	232+192

The 232 spondees contained each in one word are distributed as follows:

	i.	ii.	iii.	iv.	v.	vi.	Total.
Dissyllables . . .	21	3	0	8	0	35	67
Overlap forward . .	15	17	0	7	0	...	39
Overlap back . .	...	0	0	15	0	102	117
Overlap both ways . .	...	4	0	5	0	...	9
Total in one word .	36	24	0	35	0	137	232

Twelve verses contain each five spondees, 36 contain each four.

359. The spondee does not occur in v., nor the dactyl in vi. The close of each of these 142 hexameters, therefore, is – ∪ ∪ – –.

360. It is significant that only one of the eighty-four dactyls, and none of the fifty-eight spondees, found in iii. is contained in a single word. This indicates that the pause intended to facilitate rendering (**56**) must occur chiefly within the third foot. Either

of two pauses, in fact, may come in this foot, the penthemimeral or trochaic. Another occurs after the thesis of the fourth foot, the hephthemimeral, and another between the fourth and fifth feet, bucolic diaeresis. These pauses are clearly defined by the anonymous writer in Studemund's *Anecdota* (215. 25 ff.): *διαφορὰς δὲ ἔχει τέσσαρας ἡ τομή· ἐφθημιμερῇ τε καὶ πενθημιμερῇ καὶ τρίτον τροχαῖον καὶ τετάρτην βουκολικήν. ἐφθημιμερὴς μὲν καλεῖται τομὴ ἥτις μετὰ τρεῖς πόδας καὶ συλλαβὴν τέλειον ἔχει τὸ νόημα. πενθημιμερὴς δέ ἐστιν ἥτις μετὰ δύο πόδας καὶ συλλαβὴν τέλειον ἔχει τὸ νόημα. τρίτος δὲ τροχαῖός ἐστιν ἡ ἔχουσα τὸν πόδα τὸν τρίτον εἰς τροχαῖον συναπολήγοντα. τετάρτη δὲ ὑπάρχει βουκολικὴ ἡ ἔχουσα τὸ νόημα εἰς τέταρτον πόδα πάντως ἀπαρτιζόμενον· ταύτῃ δὲ τῇ τομῇ πάντες οἱ τὰ βουκολικὰ ποιήματα γράψαντες ὡς ἐπὶ τὸ πλεῖστον χρησάμενοι φαίνονται· ὅθεν καὶ τὴν κλῆσιν ἡ τομὴ ταύτην ἐδέξατο, ἀπὸ τῶν χρησαμένων τὴν προσηγορίαν λαβοῦσα.* See also Aristid. 51 f. M., 33. 18 ff. J. The penthemimeral caesura is sometimes called *masculine*, the trochaic *feminine*.

361. Penthemimeral caesura, $- \infty - \infty \; - | \smile - \infty \; - \smile - -$, is possible 90 times, 22 times alone, 27 combined with hephthemimeral caesura, 30 with bucolic diaeresis, 11 with both. These 90 instances include six in which a short progressive monosyllable follows the thesis and precludes the supposition that the caesura is trochaic. Cf. *Eq.* 1018, 1058, *Pax* 1109, 1279, *Lys.* 772, 774. Trochaic caesura, $- \infty - \infty \; - \upsilon | \upsilon - \infty \; - \smile - -$, is possible 50 times, 16 times alone, 8 times combined with hephthemimeral caesura, 18 times with bucolic diaeresis, and 8 with both. These 50 instances include 11 in which a monosyllabic or an elided dissyllabic enclitic or recessive *μέν, δέ, γάρ, Δί* constitutes the first syllable of the dissyllabic arsis and precludes the supposition that the caesura is penthemimeral. Cf. *Eq.* 199, 200, 1020, 1037, 1051, *Pax* 1070, 1087, 1096, 1099, 1274, 1276. Hephthemimeral caesura, $- \infty - \infty \; - \smile - | \infty \; - \smile - -$, is possible 54 times, only once alone, in *Eq.* 1033. Its other occurrences have just been noted. Verses are excluded from the count in which the thesis of the fourth foot is the whole or the final syllable of a progressive word (*Eq.* 1016, 1018, 1031, 1032, 1034, 1088, 1094, *Pax* 1072, 1084, 1102, 1109, 1110, 1283, 1300) or is followed by an enclitic (*Eq.* 1056,

1083, *Pax* 1076[b]). Bucolic diaeresis, which divides the verse into dimeter and monometer, – ∞ – ∞ – ⏑ – ∞ | – ⏑ – –, is possible 68 times, only once alone, in *Pax* 1111, where the enclitic precludes penthemimeral caesura. Its other occurrences have just been noted. Verses are excluded in which the fifth simple foot is preceded by a progressive word (*Eq.* 1086, *Pax* 1082, 1086, 1092, 1114, 1277, *Av.* 973) or begins with an enclitic or δέ (*Eq.* 1095, *Pax* 1097, 1101).

362. Every recitative hexameter has at least one of these four pauses, since the verse is too long to be rendered as a single diplasic colon (**22**). Certain of the four pauses are exclusive of one another; the penthemimeral and hephthemimeral cannot both occur in the same verse, nor the trochaic and hephthemimeral, nor the hephthemimeral and bucolic. This is due in each case to the contiguity of the two pauses. When both are possible, by word-endings, one pause excludes the other. No hexameter, therefore, has normally more than two pauses. When penthemimeral or trochaic caesura occurs in the same verse with bucolic diaeresis, the pause at the diaeresis may be the chief pause or secondary, or, as often happens, it may be left unobserved.

363. According to the following analysis, the penthemimeral (P) is the chief pause 76 times, the trochaic (T) 40, the hephthemimeral (H) 10, and bucolic diaeresis (B) 16. The analysis indicates all the pauses that are possible. When two pauses occur in the same verse, opinions will differ as to their relative weight.

– ∞ – ∞ – | ⏑ – ∞ – ⏑ – – : (P) *Eq.* 1031, 1034, 1053, 1054, 1084, 1088, 1094, 1095, *Pax* 1072, 1077, 1079, 1080, 1084, 1101, 1102, 1109, 1110, 1293, 1300, *Av.* 984, *Lys.* 774, 776. (PH) *Eq.* 1038, 1068, 1086, 1093, *Pax* 1066, 1071, 1081, 1086, 1094, 1100, 1103, 1107, 1114, 1270, 1277, *Av.* 971, 972, 988, *Lys.* 773.

– ∞ – ∞ – | ⏑ – ∞ | – ⏑ – – : (PB) *Eq.* 197, 1018, 1030, 1052, 1060, 1081, 1082, 1083, 1087, 1090, 1091, 1092, *Pax* 1069, 1073, 1074, 1083, 1098, 1105, 1108, 1275, 1278, 1279, *Av.* 975, 979, 987, *Lys.* 772. (PHB) *Eq.* 1017, 1019, 1058, *Pax* 1076, 1095, 1112, 1113, 1271, 1272. The bucolic pause probably should be left unobserved in some of these verses.

– ∞ – ∞ – ⏑ | ⏑ – ∞ – ⏑ – – : (T) *Eq.* 1016, 1020, 1051,

1056, 1059, *Pax* 1067, 1078, 1087, 1090, 1091, 1097, 1273, 1276, 1283, 1301, *Lys.* 771. (TH) *Eq.* 1037, 1055, *Pax* 1075, 1106, 1281, 1287, *Av.* 967.

– ⏑⏑ – ⏑⏑ – ⏑|⏑ – ⏑⏑|– ⏑ – – : (TB) *Eq.* 198, 199, 1032, 1057, 1069, 1080, *Pax* 1076^{b}, 1085, 1088, 1274, *Av.* 968. (THB) *Eq.* 200, *Pax* 1064, 1070, 1093, 1099, *Av.* 977. The bucolic pause probably should be left unobserved in some of these verses.

– ⏑⏑ – ⏑⏑ – ⏑ – |⏑⏑ – ⏑ – – : (H) *Eq.* 1033. (HP) *Eq.* 1040, 1089, *Pax* 1065, 1082, 1089, 1092, *Av.* 973, 985. (HT) *Av.* 983.

– ⏑⏑ – ⏑⏑ – ⏑ – ⏑⏑|– ⏑ – – : (B) *Pax* 1111.

– ⏑⏑ – ⏑⏑ – |⏑ – ⏑⏑|– ⏑ – – : (BP) *Eq.* 201, 1067, 1085, *Pax* 1063. (BPH) *Eq.* 1015, *Pax* 1068.

– ⏑⏑ – ⏑⏑ – ⏑|⏑ – ⏑⏑|– ⏑ – – : (BT) *Eq.* 1039, *Pax* 1096, 1286, 1292, *Av.* 978, *Lys.* 770, 775. (BHT) *Pax* 1280, 1282.

364. In a few verses certain other well-defined pauses occur, sometimes accompanied by change of speaker, as a triemimeral in combination with the penthemimeral or trochaic in *Eq.* 1037, 1051, 1088, *Pax* 1066. Cf. also *Pax* 1110, 1275, where the pause falls after the first arsis, and the unusual close of *Pax* 1270.

365. Aristophanes has the elegiac distich, composed of an acatalectic and a protracted catalectic hexameter, but once, in verses quoted from Archilochus (*frag.* 6 B.):

> *ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ*
> *ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.* *Pax* 1298 f.

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – –
– ⏑ – – – · – ⏑ – ⏑ –

The *χρόνος κενός* (**31**) of the second verse was probably represented by a pause. Cf. Antiphanes 149: *τοῦτον ἐγὼ κρίνω μετανιπτρίδα τῆς Ὑγιείας πίνειν ζωροτέρῳ χρώμενον οἰνοχόῳ.*

366. Hexameters are found among the comic fragments, but they are quoted chiefly from poets of the Old Comedy. Cf. Cratinus 6–8, 67, 87, 128, 129, 142, 143, 153, 154, 171, 207–9, 235–7, 260, 313–17, 458, 459; Crates 30; Pherecrates 152, 153, 190; Teleclides 45; Hermippus 63

(23 verses), 82; Eupolis 235, 289, 360; Aristophanes 9, 29, 84, 257, 693, 694, 914; Plato 3; Metagenes 4, 17, 18; Aristagoras 2; Theopompus 30; Anaxandrides 50; Eubulus 28, 108 (cf. 35, 139); Cratinus iunior 8; Alexis 22; Diphilus 126; Menander 443; Frg. incert. 51, 52.

CHAPTER VI

IAMBO-TROCHAIC VERSE

367. Aristophanes occasionally combines iambic and trochaic subordinate periods as constituent elements of an ode. The shift from ascending to descending rhythm (**29**), or the reverse, produces the desired effect of variety. Thus, in the parode of the *Lysistrata*, the purely iambic strophe and antistrophe (256–65 = 271–80) that the half-chorus of elderly men sing as they enter the orchestra (**94**) are followed by a strophe and an antistrophe (**370**) composed, in order, of three iambic and five trochaic subordinate periods, of which the last is an ephymnium. Likewise in the third episode of the *Vespae* (**371**) Philocleon's drunken song begins with an intermediate period that consists of eleven trochaic metres, and this is followed, after an interruption of three spoken trimeters, by a second intermediate period that is composed of eight iambic and six trochaic metres. See also *Av.* 628 ff. (**372**). These are simple but effective modes of composition.

368. Euripides was the first to give iambo-trochaic verse a highly developed form. He uses it, in his later tragedies, in monodies to express grief and passion in situations where the older tragedy employs the dochmius. Its form in Euripides was affected by the music to which it was set: the metres are seldom irrational, and the trochaic cola abound in resolutions.

369. Two lyrics of Aristophanes illustrate the artistic development of this verse, an elaborate parody in the *Thesmophoriazusae* of a monody in the *Andromeda* (**374**) and the Song of the Frogs in the *Ranae* (**373**). The latter is composed in the comic poet's own manner, but pays Euripides the tribute of imitation.

370. *Lys.* 286–95 = 296–305 (Parode).

Strophe.

Χο. Γερ. ἀλλ' αὐτὸ γάρ μοι τῆς ὁδοῦ — — ∪ — — — ∪ —
λοιπόν ἐστι χωρίον · — ∪ — ▽ — ∪ — 4
τὸ πρὸς πόλιν τὸ σιμόν, οἳ σπουδὴν ἔχω·
∪ — ∪ — ▽ — ∪ — — — ∪ — 3
χὥπως ποτ' ἐξαμπρεύσομεν — — ∪ — ⏑ — ∪ —
290 τοῦτ' ἄνευ κανθηλίου. **43** 5 · — ∪ — — — ∪ ∪ 4^{H}
291 ὡς ἐμοῦ γε τὼ ξύλω τὸν — ∪ — ∪ — ∪ — ∪
ὦμον ἐξιπώκατον· — ∪ — — — ∪ ▽ 4^{CV}
292 ἀλλ' ὅμως βαδιστέον, — ∪ — ∪ — ∪ ∪ 2^{CV}
καὶ τὸ πῦρ φυσητέον, — ∪ — — — ∪ ▽ 2^{CV}
294 μή μ' ἀποσβεσθὲν λάθῃ πρὸς 10 — ∪ — — — ∪ — —
τῇ τελευτῇ τῆς ὁδοῦ. — ∪ — — — ∪ ⏑ 4^{CV}
295 φῦ φῦ ἰοὺ ἰοὺ τοῦ καπνοῦ. — · — ∪ — ∪ — · — ∪ — 3^{C}

Antistrophe.

Χο. Γερ. ὡς δεινὸν ὦναξ Ἡράκλεις προσπεσόν μ' ἐκ τῆς χύτρας
298 ὥσπερ κύων λυττῶσα τὠφθαλμὼ δάκνει·
κἄστιν γε Λήμνιον τὸ πῦρ τοῦτο πάσῃ μηχανῇ.
301 οὐ γὰρ ⟨ἄν⟩ ποθ' ὧδ' ὁδὰξ ἔβρυκε τὰς λήμας ἐμοῦ.
σπεῦδε πρόσθεν εἰς πόλιν
καὶ βοήθει τῇ θεῷ.
ἦ πότ' αὐτῇ μᾶλλον ἢ νῦν ὦ Λάχης ἀρήξομεν;
305 φῦ φῦ ἰοὺ ἰοὺ τοῦ καπνοῦ.

301 *οὐ γὰρ ἄν* Brunck : *οὐδὲ γὰρ* 304 *ἦ πότ'* Bothe : *εἴ ποτ'*

Monostrophic dyad. B (704) = AB (286–90, 291–5). A = a′b′a, 4 3 4, mesodic triad : two protracted acatalectic iambic tetrameters with an iambic trimeter as mesode. See 739, 776. B = abbac, 4 2 2 4 3, epodic pentad : a palinodic tetrad composed of a trochaic tetrameter, two trochaic dimeters and a second trochaic tetrameter with an ephymnium consisting of a catalectic trochaic trimeter as epode. See 756. This is the only antistrophic iambo-trochaic ode in Aristophanes.

371. *Vesp.* 1326–40 (Episode II.).

Φι. ἄνεχε πάρεχε· κλαύσεταί τις τῶν ὄπισθεν
⏑ ∪ ⏑ ∪ — ∪ — — — ∪ — ∪
1328 ἐπακολουθούντων ἐμοί· ⏑ ∪ — — — ∪ — 5^{C}
οἷον, εἰ μὴ 'ρρήσεθ', ὑμᾶς — ∪ — — — ∪ — —
1330 ὦ πόνηροι ταυτηὶ τῇ — ∪ — — — ∪ — — — ?
1331 δᾳδὶ φρυκτοὺς σκευάσω. 5 — ∪ — — — ∪ — 6^{C}

Συμ. Three Trimeters

Φι. ἰὴ ἰεῦ, καλούμενοι. **43** ⏑ – ⏑ – ⏑ – ⏑ ⏑ 2H

1336 ἀρχαῖά γ' ὑμῶν· ἆρά γ' ἴσθ' – – ⏑ – – – ⏑ –

ὡς οὐδ' ἀκούων ἀνέχομαι – – ⏑ – – ⏑⏑ ⏑ –

δικῶν; ἰαιβοῖ, αἰβοῖ. ⏑ – ⏑ – – – · – 6

τάδε μ' ἀρέσκει· βάλλε κημούς. 10 ⏑⏑ ⏑ – – – ⏑ – –

1340 οὐκ ἄπεισι; ποῦ 'στιν— – ⏑ – ⏑ – ⏑

ἡλιαστής; ἐκποδών. – ⏑ – – – ⏑ – 6C

Non-antistrophic. A = AB (1326–31, 1335–41). A = ab, 5 6, pericopic dyad: trochaic pentameter and hexameter. See **770**. B = abc, 2 6 6, pericopic triad: iambic dimeter, iambic hexameter, trochaic hexameter. See **771**.

The pause that completes colon 11 is intentional. Philocleon looks about him in drunken bewilderment.

372. *Av.* 628–35 (Debate).

Χο. ἐπαυχήσας δὲ τοῖς σοῖς λόγοις

73 ⏑ – · – · – ⏑ – · – ⏑ – 3

629 ἐπηπείλησα καὶ κατώμοσα, ⏑ – · – · – ⏑ – ⏑ – ⏑ ⏑ 3V

ἣν σὺ παρ' ἐμὲ θέμενος ὁμόφρο- – ⏑⏑ ⏑ ⏑⏑ ⏑ ⏑ –

νας λόγους δίκαιος ἄδολος – ⏑ – ⏑ – ⏑⏑ ⏑

ὅσιος ἐπὶ θεοὺς ἴῃς, 5 ⏑⏑ ⏑ ⏑⏑ ⏑ – ⏑ – 6C

ἐμοὶ φρονῶν ξυνῳδά, μὴ ⏑ – ⏑ – ⏑ – ⏑ –

πολὺν χρόνον θεοὺς ἔτι ⏑ – ⏑ – ⏑ – ⏑ –

σκῆπτρα τἀμὰ τρίψειν. · – ⏑ – ⏑ – – 6C

631 f. δίκαιος ἄδολος ὅσιος Bergk: δικαίους ἀδόλους ὁσίους 633 ἴῃς Brunck: ἴοις

Non-antistrophic. A probably = a'abc, 3 3 6 6, epodic tetrad: two protracted iambic trimeters and a trochaic hexameter, with an iambic hexameter as epode. See **743**, **776**.

373. *Ran.* 209–68 (Prologue).

Βα. βρεκεκεκὲξ κοὰξ κοάξ, ⏑⏑ ⏑ – ⏑ – ⏑ – 2C

210 βρεκεκεκὲξ κοὰξ κοάξ. ⏑⏑ ⏑ – ⏑ – ⏑ – 2C

λιμναῖα κρηνῶν τέκνα – – ⏑ – · – ⏑ –

ξύναυλον ὕμνων βοὰν ⏑ – ⏑ – · – ⏑ –

φθεγξώμεθ', εὔγηρυν ἐμὰν **71** 5 – – ⏑ – – ⏑ ⏑ –

ἀοιδάν, κοὰξ κοάξ, **73** ⏑ – · – ⏑ – ⏑ –

215 ἣν ἀμφὶ Νυσήιον – – ⏑ – · – ⏑ –

Διὸς Διώνυσον ἐν ⏑ – ⏑ – · – ⏑ –

Λίμναισιν ἰαχήσαμεν, – – ⏑⏑ · – ⏑ ⏑ 14V

217 ἡνίχ' ὁ κραιπαλόκωμος **475** 10 – ⏑ ⏑ – ⏑ ⏑ – –

τοῖς ἱεροῖσι Χύτροισι – ⏑ ⏑ – ⏑ ⏑ – ⏑ 4

χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

481 – – ◡ ◡ – ◡ ◡ – – – ◡ – 3

220 βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι ◡ – ◡ – – – ◡ –

τὸν ὄρρον ὦ κοὰξ κοάξ— ◡ – ◡ – ◡ – ◡ – 4

Βα. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. ὑμῖν δ' ἴσως οὐδὲν μέλει. – – ◡ – – – ◡ – 2

Βα. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ. – – ◡ – – – ◡ –

227 οὐδὲν γάρ ἐστ' ἀλλ' ἢ κοάξ. – – ◡ – – – ◡ – 4

Βα. εἰκότως γ' ὦ πολλὰ πράττων. – ◡ – – – ◡ – –

ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι

207 ⏑ ◡ – · – ◡ – ◡ – ◡ – –

230 καὶ κεροβάτας Πὰν ὁ καλαμόφθογγα παίζων·

– ◡ ⏑ – – ◡ ⏑ – – ◡ – –

232 προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,

⏑ ◡ – ◡ – ◡ – – – ◡ – –

ἕνεκα δόνακος, ὃν ὑπολύριον ⏑ ◡ ⏑ ◡ ⏑ ◡ ⏑ ◡

ἔνυδρον ἐν λίμναις τρέφω. ⏑ ◡ – – – ◡ – 15^{C}

235 βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. ἐγὼ δὲ φλυκταίνας γ' ἔχω ◡ – ◡ – – – ◡ –

χὠ πρωκτὸς ἰδίει πάλαι, – – ◡ – ◡ – ◡ –

κἄτ' αὐτίκ' ἐγκύψας ἐρεῖ— – – ◡ – – – ◡ – 6

Βα. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. ἀλλ' ὦ φιλῳδὸν γένος – – ◡ – · – ◡ –

παύσασθε. Βα. μᾶλλον μὲν οὖν – – ◡ – · – ◡ – 4

φθεγξόμεσθ', εἰ δή ποτ' εὐ- – ◡ – – – ◡ – · –

242 ηλίοις ἐν ἀμέραισιν – ◡ – ◡ – ◡ – ◡

ἡλάμεσθα διὰ κυπείρου – ◡ – ◡ ⏑ ◡ – –

καὶ φλέω, χαίροντες ᾠδῆς – ◡ – – – ◡ – –

245 πολυκολύμβοισι μέλεσιν, ⏑ ◡ – · – ◡ ⏑ ◡

ἢ Διὸς φεύγοντες ὄμβρον – ◡ – – – ◡ – ◡

ἔνυδρον ἐν βυθῷ χορείαν ⏑ ◡ – ◡ – ◡ – –

αἰόλαν ἐφθεγξάμεσθα – ◡ – – – ◡ – –

249 πομφολυγοπαφλάσμασιν— – ◡ ⏑ ◡ – ◡ ◡ 18^{CV}

Δι. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

251 τουτὶ παρ' ὑμῶν λαμβάνω. – – ◡ – – – ◡ – 2

Βα. δεινά τἄρα πεισόμεσθα. – ◡ – ◡ – ◡ – ◡

Δι. δεινότερα δ' ἔγωγ' ἐλαύνων – ◡ ⏑ ◡ – ◡ – –

255 εἰ διαρραγήσομαι. – ◡ – ◡ – ◡ – 6^{C}

Βα. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ◡ – ◡ – ◡ – 2^{C}

Δι. οἰμώξετ'· οὐ γάρ μοι μέλει. **43** – – ◡ – – – ◡ ◡ 2^{H}

Βα. ἀλλὰ μὴν κεκραξόμεσθά γ ◡ – ◡ – ◡ – ◡

ὁπόσον ἡ φάρυξ ἂν ἡμῶν ⏑ ∪ – ∪ – ∪ – –
260 χανδάνῃ δι' ἡμέρας— – ∪ – ∪ – ∪ – 6C
Δι. βρεκεκεκὲξ κοὰξ κοάξ. ⏑ ∪ – ∪ – ∪ – 2C
τούτῳ γὰρ οὐ νικήσετε. – – ∪ – – – ∪ ∪ 2'
Βα. οὐδὲ μὴν ἡμᾶς σὺ πάντως. 55 – ∪ – – – ∪ – –
Δι. οὐδὲ μὴν ὑμεῖς γ' ἐμὲ – ∪ – – – ∪ ∪ 4CV
οὐδέποτε· κεκράξομαι γὰρ – ∪ ⏑ ∪ – ∪ – –
κἂν δέῃ δι' ἡμέρας, – ∪ – – – ∪ – 4C
266 ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοάξ, ∪ – ∪ – – ⏑ ∪ – – – – ∪ – 3
βρεκεκεκὲξ κοὰξ κοάξ. 60 ⏑ ∪ – ∪ – ∪ – 2C
268 ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.
∪ – ∪ ⏑ – – ∪ – – – ∪ – 3

215 Διώνυσον Hermann : Διόνυσον 243 ἠλάμεσθα Princeps : ἠλάμεθα 265 δέῃ Cobet : με δῇ RV, με δέη A

Non-antistrophic. It is hazardous to attempt to determine relations of melody in so singular a composition as this, yet certain correspondences seem to be unmistakable. If we assume that the rendering of βρεκεκεκὲξ κοὰξ κοάξ was always the same—an imitation of frogs' croaking—and that this phrase is not to be taken into account in correlating the melody, the lyric naturally falls into five intermediate periods, ABCDE (209–20, 221–35, 236–51, 252–62, 263–8), arranged as a pericopic pentad. A = abc, 1 4 4 3, pericopic triad : iambic hypermeter of fourteen metres, enoplic tetrameter, prosodiac trimeter. See 771. B = abac, 4 2 4 15, epodic tetrad : two iambic tetrameters that enclose an iambic dimeter, with a trochaic hypermeter of fifteen metres as epode. See 748. C = abcd, 6 4 18 2, pericopic tetrad : iambic hexameter, iambic tetrameter, trochaic hypermeter of eighteen metres, iambic dimeter. See 772. D = abac, 6 2 6 2, epodic tetrad : two trochaic hexameters that enclose an iambic dimeter, with an iambic dimeter as epode. See 748. E = aabc, 4 4 3 3, epodic tetrad : two trochaic tetrameters and an iambic trimeter, with an iambic trimeter, that was probably rendered with the speaking voice, as epode. See 743.

374. In the following lyric Aristophanes parodies a famous scene in the *Andromeda* of Euripides. See the scholiast on 1015 ff.

Thesm. 1015–55 (Episode II.).

Μν. "φίλαι παρθένοι φίλαι," 73 ∪ – • – ∪ – ∪ –
1016 πῶς ἂν ἐπέλθοιμι καὶ 71 – ∪ ∪ – • – ∪ –
τὸν Σκύθην λάθοιμι; • – ∪ – ∪ – ∪ 6CV
"κλύεις; ὦ πρὸς αἰδοῦς ∪ – • – ∪ – • –
σε τὰν ἐν ἄντροις, κατάνευσον, ἔπσον" ὡς
71 5 ∪ – ∪ – – ∪ ∪ – ∪ – ∪ –
1021 τὴν γυναῖκα μ' ἐλθεῖν. • – ∪ – ∪ – – 7C

"ἄνοικτος ὅς μ' ἔδησε τὸν ⏑ – ⏑ – ⏑ – ⏑ – 2
πολυπονώτατον βροτῶν." ‿ ⏑ – ⏑ – ⏑ – 2^{C}
μόλις δὲ γραῖαν ἀποφυγὼν ⏑ – ⏑ – ⏑ ‿ ⏑ –
1025 σαπρὰν ἀπωλόμην ὅμως· 10 ⏑ – ⏑ – ⏑ – ⏑ – 4
ὅδε γὰρ ὁ Σκύθης φύλαξ ‿ ⏑ – ⏑ – ⏑ – 2^{C}
πάλαι ἐφεστὼς ὀλοὸν ἄφιλον 800 ‿ ⏑ – – ‿ ⏑ ‿ ⏑
ἐκρέμασεν κόραξι δεῖπνον. ‿ ⏑ – ⏑ – ⏑ – ⏑ 4
"ὁρᾷς; οὐ χοροῖσιν οὐδ' ⏑ – • – ⏑ – ⏑ –
ὑφ' ἡλίκων νεανίδων 15 ⏑ – ⏑ – ⏑ – ⏑ –
1031 κημὸν ἔστηκ' ἔχουσ', • – ⏑ – • – ⏑ –
ἀλλ' ἐν πυκνοῖς δεσμοῖσιν ἐμ- – – ⏑ – – ⏑ –
πεπλεγμένη κήτει βορὰ ⏑ – ⏑ – – – ⏑ –
Γλαυκέτῃ πρόκειμαι. • – ⏑ – ⏑ – – 12^{C}
1034 γαμηλίῳ μὲν οὐ ξὺν 20 ⏑ – ⏑ – ⏑ – ⏑ 2^{CV}
παιῶνι δεσμίῳ δὲ" – – ⏑ – ⏑ – ⏑ 2^{CV}
γοᾶσθέ μ' ὦ γυναῖκες. ⏑ – ⏑ – ⏑ – ⏑ 2^{CV}
ὡς μέλεα μὲν πέπονθα μέλε- – ‿ ⏑ – ⏑ – ⏑ ‿
ος, ὦ τάλας ἐγὼ τάλας, ⏑ – ⏑ – ⏑ – ⏑ – 4
1039 "ἀπὸ δὲ συγγόνων ἄλλ' 25 ‿ ⏑ – ⏑ – • – •
ἄνομα πάθεα," φῶτα λιτομέ- ‿ ⏑ ‿ ⏑ – ⏑ ‿ ⏑
ναν πολυδάκρυτον Ἀίδα γόον φλέγουσαν,
– ⏑ ‿ – ‿ ⏑ ‿ ⏑ – ⏑ – ⏑
αἰαῖ, αἰαῖ, – • – • – • – •
1043 ὃς ἔμ' ἀπεξύρησε πρῶτον ‿ ⏑ – ⏑ – ⏑ – ⏑
ὃς ἐμὲ κροκόεν τόδ' ἐνέδυσεν,
30 ‿ ⏑ ‿ ⏑ ‿ ⏑ – ⏑
ἐπὶ δὲ τοῖσδε τόδ' ἀνέπεμψεν ‿ ⏑ – ⏑ ‿ ⏑ – ⏑ 15
1046 ἱερὸν, ἔνθα γυναῖκες. 511 ‿ ⏑ – ⏑ ⏑ – ⏑ 2^{CV}
ἰώ μοι μοίρας ἄτεγκτε δαίμων. ⏑ – • – – – ⏑ – ⏑ – – 3^{C}
1048 ὦ κατάρατος ἐγώ, 477 – ⏑ ⏑ – ⏑ ⏑ – 2^{C}
τίς ἐμὸν οὐκ ἐπόψεται πάθος ἀμέγαρτον
35 ‿ ⏑ – ⏑ – ⏑ – ⏑ ‿ ⏑ – ⏑
ἐπὶ κακῶν παρουσίᾳ; ‿ ⏑ – ⏑ – ⏑ – 5^{C}
1050 εἴθε με πυρφόρος αἰθέρος ἀστὴρ—
342 – ‿ – ‿ – ‿ – – 2
τὸν βάρβαρον ἐξολέσειεν. 281 – – ‿ – ‿ – ⏑ 2^{CV}
οὐ γὰρ ἔτ' ἀθανάταν φλόγα λεύσσειν
795 – ‿ – ‿ – ‿ – –
1053 ἐστὶν ἐμοὶ φίλον, ὡς ἐκρεμάσθην,
40 – ‿ – ‿ – ‿ – – 4
λαιμότμητ' ἄχη – • – • – ⏑ – •
δαιμόνων αἰόλαν – ⏑ – • – ⏑ – •
1055 νέκυσιν ἐπὶ πορείαν. 203 ‿ ⏑ ‿ ⏑ – • – 6^{C}

1016 *ἐπέλθοιμι* Brunck : *ἀπέλθοιμι* 1017 *λάθοιμι* Brunck : *λάβοιμι* 1019 *πρὸς αἰδοῦς σε τὰν* Seidler : *προσαιδουσσαι τὰς* 1027 *ἐφεστὼς* Meineke : *ἐφέστηκ'* 1028 *ἐκρέμασεν* Meineke : *ἐκρέμασε* 1031 *κημὸν* Hermann : *ψῆφον κημὸν* 1039 *ἄλλ' ἄνομα* Scaliger : *ἀλλὰν ἄνομα* 1041 *φλέγουσαν* Musgrave : *φεύγουσαν* 1042 *alaî alaî* Dindorf : *al al aî al é é* 1044 *κροκόεν τόδ'* Bergk : *κροκόεντ'* 1047 *ἄτεγκτε* Zanetti : *ἀνέτικτε*

Non-antistrophic. The metrical form indicates but few repetitions of melody (777). This constant shift of melody and the introduction of periods in other rhythms, especially in the last part of the lyric, are well adapted to express 'Andromeda's' agitation and anguish. The song falls into six intermediate periods, ABCDEF (1016–21, 1022–8, 1029–36, 1037–46, 1047–9, 1050–5), arranged as a pericopic hexad. A = ab, 6 7, pericopic dyad : iambic hexameter and heptameter. See 770. B = abcbd, 2 2 4 2 4, epodic pentad : an iambic dimeter and two trochaic dimeters that enclose an iambic tetrameter, with a trochaic tetrameter as epode. See 762. C = abb +, 12 2 2 (+ 2), proödic triad with refrain : an iambic dodecameter as proöde to two iambic dimeters with refrain. See 738, 774. D = abc, 4 15 2, pericopic triad : iambic tetrameter, trochaic hypermeter of fifteen metres, Pherecratean. See 771. E = abc, 3 2 5, pericopic triad : protracted catalectic iambic trimeter, enoplic dimeter, trochaic pentameter. See 771. F = abcd, 2 2 4 6, pericopic tetrad : dactylic dimeter, paroemiac, dactylic tetrameter, heavily protracted trochaic hexameter. See 772. The lyric is 'tragic' not only in sentiment but also in form. Few of its metres, either iambic or trochaic, are irrational, and many of its cola are protracted. In the first particular it differs remarkably from the song that precedes it (373). See 129.

CHAPTER VII

LOGAOEDIC VERSE

375. Iambic, anapaestic, trochaic and dactylic dimeters and trimeters are regular in structure. The quantity of the arsis of the simple foot in each of these is strictly defined, and admits no variation except irrationality in iambs and trochees in fixed places. The verse which Greek metricians designated as logaoedic[1] belongs to an earlier stage of the development of primitive forms. Logaoedic dimeters and trimeters, as they occur in Greek poetry, are marked by extreme variability of the arsis of the simple foot. This arsis may be short or long, or two shorts, or it may be omitted. A colon thus constituted seems, if it is in ascending rhythm (**29**), to combine within itself iambs and anapaests or, if it is in descending rhythm, trochees and dactyls. The apparent 'mixture' of feet in these clauses is, in fact, simply a trace of the primitive variability of the arsis that prevailed in Ionian rhythm before the development of purely iambic and anapaestic cola and the corresponding trochaic and dactylic forms. See **600–614**, and in particular **603–610, 613.**

376. The arses of the simple feet that constitute dimeters in ascending rhythm were originally unregulated in Ionian poetry: ⏑ – ⏑ – ⏑ – ⏑ –. The arsis might be ⏑ or – or ⏑ ⏑ or omitted. The *metre*, therefore, might assume nine forms, disregarding for the moment the omission of the arsis:

[1] The term ('prose-poetic') is defined as follows in Schol. Heph. 130. 8 ff.: *ὅτι ὁ μὲν δάκτυλος ἀοιδοῖς μᾶλλον ἐπιτήδειος, ὁ δὲ τροχαῖος λογογράφοις, λογαοιδικὸν καλεῖται τὸ μέτρον, ἀοιδικὸν μὲν διὰ τὸν δάκτυλον, ἐπειδὴ εὔρυθμος, λογικὸν δὲ διὰ τὸν τροχαῖον.* Logaoedic verse is briefly treated both by Hephaestion (28. 9 ff., 24. 1 ff.) and by Aristides (34. 5 ff., 33. 30 ff.). Neither was in position to appreciate its historical importance.

i. ⏑ – ⏑ –, ii. – – – –, iii. ⏑ ⏑ – ⏑ ⏑ –, iv. – – ⏑ –,
v. ⏑ – – –, vi. ⏑ ⏑ – ⏑ –, vii. ⏑ – ⏑ ⏑ –, viii. – – ⏑ ⏑ –,
ix. ⏑ ⏑ – – –

Some of these are identical with metres that were later specially appropriated by iambic rhythm (i., iv.) and anapaestic rhythm (ii., iii., viii., ix.), and poets of the fifth century doubtless felt them to be iambic and anapaestic, whatever their connexion. One of them, however, is very rare in logaoedic rhythm in comedy, although in form anapaestic (ii.); another was avoided as arrhythmical (v.). It was the two that remain, ⏑ ⏑ – ⏑ – (vi.) and ⏑ – ⏑ ⏑ – (vii.), that gave logaoedic verse in ascending rhythm its distinctive character, and these may with propriety be spoken of as 'logaoedic metres.'

377. The primitive Ionian dimeter by acephalization became – ⏓ – ⏓ – ⏓ – (**608**), or when given full length – ⏓ – ⏓ – ⏓ – ⏓ (**610**), and these were the sources of dimetrical cola in descending rhythm. The *metre* in descending rhythm, by a logaoedic development similar to that described above, might also assume nine forms:

i. – ⏑ – ⏑, ii. – – – –, iii. – ⏑ ⏑ – ⏑ ⏑, iv. – ⏑ – –,
v. – – – ⏑, vi. – ⏑ – ⏑ ⏑, vii. – ⏑ ⏑ – ⏑, viii. – ⏑ ⏑ – –,
ix. – – – ⏑ ⏑

Two of these were felt to be trochaic (i., iv.), four dactylic (ii., iii., viii., ix.). One of them, however, was rejected in comedy as too heavy a measure (ii.); another was avoided as arrhythmical (v.). The remaining forms (vi., vii.) are the distinctively 'logaoedic metres' of descending rhythm.

378. The development of these metres in the primitive dimeter and trimeter produced logaoedic cola. These consist, in ascending rhythm, of logaoedic *metres* combined with logaoedic, iambic or anapaestic *metres* and of iambic with anapaestic; in descending rhythm, of logaoedic combined with logaoedic, trochaic or dactylic *metres* and trochaic with dactylic. The order of arrangement of metres was not prescribed, but certain preferences are manifest. Notwithstanding this limitation, the metrical form of logaoedic cola is extremely varied. Illustrations from Aristophanes follow. Cola marked with the star are found in parodies.

379. Logaoedic Cola in Ascending Rhythm:

τὰ δ' ἀμυθ' ὕσαις προσήκει *Th.* 355

560 ⏑ – ∪ – ∪ – –

πρωτέχουσ' ἔτυχον ἐμαυτῆς *Ran.* 1346[b]

592 ⏑ – ∪ ⏑ ∪ – – *

ὦ Σπάρτην ὑμνίωμες *Lys.* 1305 413 – – – – ∪ – ∪

δεχώμεσθα καὶ θεῶν γένος ⏑ – ∪ – ∪ – ∪ –

λιτώμεσθα ταῖσδ' ἐπ' εὐχαῖς *Th.* 312 f.

411 5 ⏑ – ∪ – ∪ – –

πατέρων κάκην, οἳ τάσδε τὰς *Av.* 541

409 ⏑ – ∪ – – – ∪ –

πόθος ὅς με διακναίσας ἔχει *Ec.* 957

415 ⏑ – ∪ ⏑ – – ∪ –

ἕτοιμος ὅδ' ἐστὶν ἅπαντα δρᾶν *Nub.* 807 f.

562 ∪ – ⏑ – ⏑ – ∪ –

σὺ δ' ὦ Διὸς διπύρους ἀνέχου- ∪ – ∪ – ⏑ – ⏑ – *

σα λαμπάδας ὀξυτάτας χεροῖν 10 ∪ – ⏑ – ⏑ – ∪ – *

Ἑκάτα παράφηνον εἰς Γλύκης *Ran.* 1361 f.

592 ⏑ – ⏑ – ∪ – ∪ – *

φερέτω κάλαθον ταχύ τις πτερῶν *Av.* 1325

406 ⏑ – ⏑ – ⏑ – ∪ –

παράπεμπε τὸ χειρόμακτρον Ar. *frag.* 502 Cf. *Th.* 1158

⏑ – ⏑ – ∪ – ∪

πάσας δ' ἰδέας ἐξήτασεν *Th.* 436[b] 414 – – ⏑ – – – ∪ –

εἰ καὶ πρότερόν ποτ' ἐπηκόω *Th.* 1157

387 15 – – ⏑ – ⏑ – ∪ ∪

φίλον, ἀλλ' ἐν τῇ σῇ βούλομαι *Ec.* 963

415 ⏑ – – – – – ∪ –

ἀκλεὴς δ' ἔβα σπολὰς ἄνευ χιτῶνος *Av.* 944

585, 75 ⏑ – ∪ – ∪ ∪ ∪ – ∪ – ∪ *

νομάδεσσι γὰρ ἐν Σκύθαις ἁλᾶται Στράτων *Av.* 941

585 ⏑ – ⏑ – ∪ – ∪ – · – ∪ – *

ζαθέων ἱερῶν ὁμώνυμε, δὸς ἐμὶν ὅ τι περ *Av.* 927 f.

585 ⏑ – ⏑ – ∪ – ∪ ⏑ ∪ ⏑ ∪ – *

ὃς ὑφαντοδόνητον ἔσθος οὐ πέπαται *Av.* 943

585 20 ⏑ – ⏑ – ∪ – ∪ – ∪ – – *

ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται *Av.* 459

409 ⏑ – ⏑ – · – ∪ – ∪ – –

ὦ δεῦρ' ἴθι δεῦρ', ὦ κυναγὲ παρσένε *Lys.* 1271

412 – – ⏑ – · – ∪ – ∪ – ∪ ∪

ἐπίβηθι καὶ ἕλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς *Ran.* 675

498 ⏑ – ⏑ – ⏑ – ⏑ – · – ∪ –

δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον

⏑ – ⏑ – ⏑ – ∪ – ∪ ∪

πέφυκεν ἄνθρωπος· σὺ δ' ὅμως λέγε μοι *Av.* 451 f.

409 25 ⏑ – ⏑ – – – ⏑⏑ – ⏑ –

380. The following limitations are worthy of note: i. The iambic metre is practically excluded from the first place in the colon, but is preferred in the second and third. ii. Of the two 'logaoedic metres,' ⏑ ⏑ – ⏑ – is preferred to ⏑ – ⏑ ⏑ –. The latter never ends a colon. iii. If two or more anapaests (⏑ ⏑ –, or – – in the same metre with ⏑ ⏑ –) occur in a colon, they are grouped together. iv. Resolution of the thesis is allowed in iambs, but not in anapaests. v. Protraction of iambs is allowed, but not of anapaests. vi. Catalexis in these cola assumes iambic form, ⏑ – ⏒, to the complete exclusion of logaoedic or anapaestic catalexis, ⏑ ⏑ – ⏒, from ⏑ ⏑ – ⏑ – or ⏑ ⏑ – – –.

381. The last two examples in **379** are brachycatalectic trimeters and had the mensuration of trimeters. See **26, 35.**

382. The metres ⏑ ⏑ – ⏑ – and ⏑ – ⏑ ⏑ – sometimes appear sporadically in melic iambic verse. See **70, 185.** They are here simply traces of primitive formation that lasted into the classical period. The logaoedic anapaest (**389**) remained an important constituent element of the spoken trimeter and melodramatic tetrameter and hypermeter. See **113, 177, 193.**

383. Logaoedic Cola in Descending Rhythm:

οὐδὲ δεινότερον λεγούσης *Th.* 435 **414** – ⏑ – ⏑⏑ – ⏑ – –

πτε|ροῖς κρέκοντες ἴακχον Ἀπόλλω *Av.* 772

410 – ⏑ – ⏑⏑ – ⏑⏑ – –

πότνιαι, ἄλσος ἐς ὑμέτερον *Th.* 1149 Cf. 1155, *Av.* 936

387, 585 ⏑⏑ ⏑ – ⏑⏑ – ⏑⏑ ⏑

Θεσμοφόρῳ πολυποτνία *Th.* 1156 **387** – ⏑⏑ – ⏑ ⏑⏑ ⏑ –

πάντα δ' ἐβάσταστε φρενὶ πυκνῶς τε *Th.* 437

414 5 – ⏑⏑ – ⏑⏑ ⏑⏑ ⏑ – ⏑

ἡ πόλιν ἡμετέραν ἔχει *Th.* 1140 Cf. 1137, *Lys.* 1288, 1290

387, 408 – ⏑⏑ – ⏑⏑ – ⏑ –

Παλλάδα τὴν φιλόχορον ἐμοὶ *Th.* 1136

387 – ⏑⏑ – ⏑⏑ ⏑⏑ ⏑ –

παρθένον ἄζυγα κούρην *Th.* 1139 Cf. 1154

387 – ⏑⏑ – ⏑⏑ – • –

καὶ πολυώνυμε θηροφόνε Λα- Cf. *Lys.* 1251

412 – ⏑⏑ – ⏑⏑ – ⏑ ⏑⏑ – ⏑

τοῦς χρυσώπιδος ἔρνος *Th.* 320 f. Cf. 1142, 1147

411, 387 10 – – – ⏑⏑ – • ⏑

δῆμός τοί σε καλεῖ γυναι- – – – ⏑ – ⏑ – ·
κῶν· ἔχουσα δέ μοι μόλοις *Th.* 1145 f. Cf. 1141, 1148

387 – ⏑ – ⏑ – ⏑ –
κυρσανίοις ὦ Μναμόνα *Lys.* 1248 412 – ⏑ – – – ⏑ –
ταὶ δὲ κόμαι σείονται *Lys.* 1312 413 – ⏑ – – – · –
ἦλθετον, νῦν ἀφίκεσθον *Th.* 1159

387 15 – ⏑ – · – ⏑ – ⏑
Κύπρι τί μ' ἐκμαίνεις ἐπὶ ταύτῃ; *Ec.* 965

415 ⏑ ⏑ – – – ⏑ – –
Μοῦσα τόδε δῶρον δέχεται *Av.* 937 585 – ⏑ ⏑ – – ⏑ – *
Δῆλον ὃς ἔχεις ἱερὰν *Th.* 316 411 – ⏑ ⏑· ⏑ – ⏑ –
ὃς μετὰ μαινάσι Βάκχιος ὄμμασι δαίεται *Lys.* 1283 f.

408 – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
ἀντρέψεις ἔτι τὰν πόλιν· ἃ δ' ἔχεται ῥοπᾶς *Vesp.* 1234 f. Cf. 1232 f.

20 – – – ⏑ – ⏑ – ⏑ – ⏑ –
ἁλιμέδον προλιπὼν μυχὸν ἰχθυόεντα *Th.* 323

411 ⏑ ⏑ – ⏑ – ⏑ – ⏑ – · ⏑
Αἰθέρα σεμνότατον βιοθρέμμονα πάντων *Nub.* 570

558 – ⏑ – ⏑ – ⏑ – ⏑ – · –
οὗ δὴ ἀνδράσιν οὐ θεμιτὸν εἰσορᾶν *Th.* 1150 f.

387, 586 – ⏑ – ⏑ – ⏑ ⏑· ⏑ – ⏑ –
ἃ θ' ὑπωρόφιοι κατὰ γωνίας *Ran.* 1313

586 – ⏑ – ⏑ – ⏑ – ⏑ – *
δερκόμενον, μεγάλους ὄνυχας ἔχοντα; *Ran.* 1337 Cf. *Th.* 994

592, 589 25 – ⏑ – ⏑ – ⏑ ⏑ ⏑ – · ⏑ *
κλῆσον ὦ χρυσόθρονε τὰν τρομερὰν κρυεράν *Av.* 950

585 – ⏑ – – ⏑ ⏑ – ⏑ – ⏑ – *
τὸ δὲ τεᾷ φρενὶ μάθε Πινδάρειον ἔπος *Av.* 939 f.

585 ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ *
νῦν δὴ δεῖ σε πυκνὴν φρένα καὶ φιλόσοφον ἐγείρειν *Ec.* 571

501 – – – ⏑ – ⏑ – ⏑ ⏑ ⏑ – –

384. The following limitations are worthy of note: i. The trochaic metre is avoided in the first place in the colon and also in the second place in the trimeter, but is preferred in the last place of both dimeter and trimeter, where it generally is catalectic. ii. Of the two 'logaoedic metres,' – ⏑ – ⏑ ⏑ is preferred to – ⏑ ⏑ – ⏑, but it never ends a colon. iii. If two or more dactyls (– ⏑ ⏑, or – – in the same metre with – ⏑ ⏑) occur in a colon, they are grouped together. iv. Resolution of the thesis is allowed in trochees. v. Protraction of trochees is allowed, but not of dactyls. The paeonic-trochaic metre is admitted. vi. Catalexis in these cola generally assumes trochaic

form, – ∪ ⏑, but logaoedic or dactylic catalexis occurs, – ∪ ∪ ⏑, from – ∪ ∪ – ∪ or – ∪ ∪ – –.

385. The 'hypercatalectic' (**36**) dimeter (colon 24) was probably followed by a pause that made it the equivalent of a trimeter.

386. The metres – ∪ – ∪ ∪, – ∪ ∪ – ∪, – ∪ ∪ – – sometimes occur in recitative trochaic tetrameters and hypermeters. See **205, 250, 268.** These metres are here simply traces of primitive formation that lasted into the classical period.

387. Relatively few logaoedic cola are found in Greek comedy. No ode is composed of them exclusively. The following is the nearest approach to this:

Thes. 1136–59 (Stasimon II.).

Strophe I.

Ἡμ. α′ Παλλάδα τὴν φιλόχορον ἐμοὶ – ⏑ – ⏑ ⏑ ∪ – 2^{C}
δεῦρο καλεῖν νόμος εἰς χορόν, – ⏑ – ⏑ – ∪ ∪ 2^{CV}
παρθένον ἄζυγα κούρην, – ⏑ – ⏑ – · – 2^{C}

Antistrophe I.

Ἡμ. β′ ἣ πόλιν ἡμετέραν ἔχει – ⏑ – ⏑ – ∪ – 2^{C}
1141 καὶ κράτος φανερὸν μόνη 5 – ∪ – ⏑ – ∪ – 2^{C}
κληδοῦχός τε καλεῖται. – – – ⏑ – · – 2^{C}

Strophe II.

Χο. φάνηθ' ὦ τυράννους **448** ∪ – – ∪ – –
στυγοῦσ' ὥσπερ εἰκός. ∪ – – ∪ – – 4
1145 δῆμός τοί σε καλεῖ γυναι- – – – ⏑ – ∪ – ·
κῶν· ἔχουσα δέ μοι μόλοις 10 – ∪ – ⏑ – ∪ – 4^{C}
εἰρήνην φιλέορτον. – – – ⏑ – · ∪ 2^{CV}

Strophe III.

ἥκετ' εὔφρονες ἵλαοι, – ∪ – ⏑ – ∪ – 2^{C}
πότνιαι, ἄλσος ἐς ὑμέτερον, **800** ⏑ ∪ – ⏑ – ⏑ ∪ 2^{CV}
1150 οὗ δὴ ἀνδράσιν οὐ θεμιτὸν εἰσορᾶν
800 – ∪ – ⏑ – ∪ ∪ · ∪ – ∪ – 3^{C}
1152 ὄργια σεμνὰ θεοῖν, ἵνα λαμπάσι
392 15 – ⏑ – ⏑ – ⏑ – ⏑
φαίνετον ἄμβροτον ὄψιν. – ⏑ – ⏑ – · – 4^{C}

Strophe IV.

1155 μόλετον ἔλθετον, ἀντόμεθ' ὦ ⏑ ∪ – ⏑ – ⏑ – 2^{C}
Θεσμοφόρω πολυποτνία, – ⏑ – ∪ ⏑ ∪ – 2^{C}

εἰ καὶ πρότερόν ποτ' ἐπηκόω — — ⏑ — ⏑ — ⏑ ⏑ 2^{H}
1158 ἤλθετον, νῦν ἀφίκεσθον 20 — ⏑ — · — ⏑ — ⏑ 2
ἱκετεύομεν ἐνθάδ' ἡμῖν. ⏑ — ⏑ — ⏑ — — 2^{C}

1139 κούρην Hermann: κόρην 1152 θεοῖν Meineke: θεαῖν

The stasimon constitutes an epodic pentad (1136–9 = 1140–2, 1143–7, 1148–54, 1155–9). See **716**. A = aab, 2 2 2, epodic triad: two catalectic dimeters, with a protracted catalectic dimeter as epode. See **737**. B = abc, 4 4 2, pericopic triad: bacchiac tetrameter, catalectic logaoedic tetrameter, protracted catalectic logaoedic dimeter. See **771**. C = aabc, 2 2 3 4, epodic tetrad: two dimeters and a trimeter, with a tetrameter as epode. See **743**. D = aabcd, 2 2 2 2 2, epodic pentad: a tetrad composed of two dimeters in descending rhythm, a dimeter in ascending rhythm, and a protracted dimeter in descending rhythm, with a dimeter in ascending rhythm as epode. See **759**.

With the exception of the seventh, eighth, and fifteenth cola, the rhythm is probably exclusively logaoedic, though certain cola (5, 6, 9, 10, 11, 12) admit scansion as Glyconics and Pherecrateans (**511**). Their close connexion, however, with undoubted logaoedic cola makes it very unlikely that they are in Aeolic rhythm.

388. Since isomeric and diplasic simple feet (**9** i., ii.) were combined in logaoedic verse within the same colon, anapaests with iambs and dactyls with trochees, their time must have been at least approximately unified. It was possible to effect this, assuming that the process was mathematically exact, either by increasing the value of the iambs and trochees from three primary times to four or by decreasing that of the anapaests and dactyls from four times to three. The connexion in which these cola were used by the Greek poets strongly indicates that the metres of which they were composed contained, if exact values must be predicated, six primary times rather than eight, and this opinion is now held by most modern metricians. But the process by which the time of the component anapaests and dactyls was reduced was probably neither exact nor uniformly the same. It was a process of approximation rather than of equalization and cannot have differed essentially from the mode of reducing the time of the irrational half of iambic and trochaic metres (**15**, **16**). The theses of the component simple feet in logaoedic clauses remained constant, but the time of the two short syllables or of the one long syllable constituting the arsis was reduced. The general rhythmical effect of this upon the colon as a whole was retardation, since the time of the two short syllables, or of

the equivalent long syllable, was still greater than a single primary time.

389. Thus we come upon simple feet in Greek poetry that may conveniently be called 'logaoedic anapaests' and 'logaoedic dactyls,' namely anapaests and dactyls that are not isomeric in rhythm but approximately diplasic, or, to use a modern phrase, that were rendered not in common but in triple time. Entire cola may be composed of such anapaests or dactyls in simplified verse (**392 ff.**), and such anapaestic and dactylic cola occur elsewhere in heterometric combinations of cola in which the simple feet are probably *all* approximately in diplasic rhythm. It is now impossible, of course, to determine whether the poet in his music gave the anapaests and dactyls in some of these combinations their normal isomeric rhythm or reduced it to approximately diplasic rhythm. This uncertainty, furthermore, affects the determination of the length of these cola, since a series of six dactyls, for example, if these are in 'logaoedic' time, is a trimeter, but if the dactyls are isomeric the series constitutes a dimeter and a monometer. See **337**. The logaoedic anapaest and dactyl are more commonly designated as 'cyclic,' a misleading name supposed to have behind it the authority of Dionysius. See the next two paragraphs.

390. Voss (*Zeitmessung*, 187 ff.) concludes that the diplasic feet in logaoedic verse have the value of four times and that the ratio of the long to the short syllable is 3 : 1 (♩. ♪). Such feet, of course, do not admit isomeric measurement, as do the anapaest and dactyl with which they are here closely associated. Apel (*Metrik*[2], i. 121 f.) reduces the time of the first two syllables of the dactyl, so that the relation of the parts of this foot is $1\frac{1}{2}$ $\frac{1}{2}$ 1 (♩. ♪♪) instead of 2 1 1. Apel's diplasic valuation ($1\frac{1}{2} + \frac{1}{2} : 1$) of the 'cyclic' dactyl is strongly supported by Bellermann (*Hymnen*, 58 ff.) and has been generally accepted. Böckh (*Pind. Op.* I. ii. 107) assumes reduction of the time of each syllable of the dactyl, with the division $1\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ (= 3). Westphal (*System der antiken Rhythmik*, 181) at first proposed $1\frac{1}{3} + \frac{2}{3} : 1$ as a substitute for Apel's division, but he confessed that practically there was little difference. This preserved Apel's diplasic ratio of 2 : 1 between the first two syllables and the last syllable of the dactyl. Finally, following the suggestion of Caesar (*Grundzüge der Rhythmik*, 151 ff.), Westphal (*Allg. Metrik*[3], 365 ff.), maintaining that according to Aristoxenus every long syllable in melic verse has twice the value of a short, and that the λόγος ποδικός of the dactyl is unchangeable, assumes for melic verse a δάκτυλος τρίσημος with

dactylic division: $1\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$. This valuation, like Böckh's, affects the time-length of each syllable of the dactyl; its long and shorts were sung more rapidly than the long and short of the trochee. Thus, if we assume a value of twelve units for each simple foot, the time-relation of the syllables in the Alcaic dimeter, – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑, is 6 3 3, 6 3 3, 8 4, 8 4. This view is adopted by Gleditsch (*Metrik*[3], 176) and Masqueray (*Traité*, 327). Rossbach finally concludes (*Spec. Metrik*[3], 11) that it is better not to attempt to determine ratios of value with arithmetical precision, but to be content with the view of ancient rhythmicians that anapaest and dactyl approximate iamb and trochee in value. This variety of opinion sufficiently indicates the difficulty of the problem.

391. It should be observed, however, that the modes of equalization proposed by Apel, Böckh, and Westphal (**390**) all assume a reduction of the time of the *thesis* of the dactyl. The authority for this is Dionysius of Halicarnassus (*De comp. verb.* xvii., 108 f. R.), who, quoting a verse from Homer (*Od.* ix. 39), states that 'the rhythmicians' held that the long syllable of the dactyl was irrational (ἄλογος), being shorter than the normal long. This is a very different ἀλογία from that of Aristoxenus. His irrational syllable is always in the arsis. (See Aristox. 292 M., § 20 W.) No explanation of the reduction of the time of the anapaest and dactyl in logaoedic cola is admissible that is not consistent with the explanation of the reduction of the time of the irrational half of iambic and trochaic metres. But Apel and Westphal (**16**) leave the theses of the irrational iambic and trochaic metre intact. Böckh saw the inconsistency of this and parted company with Aristoxenus in both processes. Goodell (*Metric*, 173 f.) rightly insists upon the rationality—one might say the inviolability —of the thesis. He rhythmizes logaoedic cola (*Metric*, 240 ff.) on the assumption that two impulses acted in a certain degree of opposition to each other. One impulse was to rhythmize the syllables of dactyls and spondees in even time and the syllables of trochees in triple time. The other impulse, which was secondary, was to carry the equalizing process through the entire colon by making the feet themselves equal. His doctrine is clearly conceived and stated, and the whole passage (240–244) should be consulted.

Simplified Logaoedic Verse

392. Logaoedic verse freely combines iambs and anapaests or trochees and dactyls *within the same colon.* The effect of this combination, even under the limitations that were gradually imposed (**380, 384**), is marked irregularity of form. Simplification of this complex verse was secured by introducing into the ode cola that were wholly iambic or anapaestic or wholly trochaic or dactylic. A form of verse was thus unconsciously developed by the poets of which the movement is distinctly more regular than that produced by a continuous series of logaoedic cola. Inclination towards rhythmical regularity, furthermore, gradually led to the reduction of the purely logaoedic element. The result of this process is seen in Aristophanes, although there is none of his simplified odes that does not contain some purely logaoedic constituent. In the main, however, they consist, in ascending rhythm, of iambic and anapaestic, in descending rhythm, of trochaic and dactylic cola, either combined in subordinate periods or constituting each by itself such a period. This shifting combination of different elements, although rhythmically more regular, preserves the essential, primitive characteristic of purely logaoedic verse, variability of the arses of simple feet. These elements show, as would be expected, considerable freedom of form, and the verse is lively.

393. The prevailing iambic colon (**62 ff.**) is the dimeter, but trimeters occur. Certain apparent tripodies with spondaic close ($- \breve{\times}$), *Av.* 457^{b} (**409**), 1314 (**406**), *Lys.* 1309, 1311 (**413**), are protracted catalectic dimeters. This fact is established by correspondence. Cf. *Av.* 1314 = 1317. The colon $\breve{\times} - \breve{\times} - \breve{\times} -$ does not occur. The apparent pentapody also in *Lys.* 1302 (**413**) is to be regarded as a protracted trimeter. Cf. *Av.* 547 = 459 (**409**). See **68**. Rational and irrational metres are about equal in number. Resolution of the thesis of the simple foot and protraction are normal.

394. The prevailing anapaestic colon (**270 ff.**) is the acatalectic dimeter, and this generally consists wholly of anapaests. The proceleusmatic (**271**) never occurs, the dactyl only once, and the spondee infrequently. The retarding effect, therefore, of the spondaic cola in *Lys.* 1313 f. (**413**) is marked. Cf. *Eccl.* 964

(**415**), *Thesm.* 433 (**414**). An occasional trimeter occurs, the approximate equivalent in this rhythm, if measured in primary times, of an iambic trimeter (**389**). A penthemimeral form also, ⏑ ⏑ – ⏑ ⏑ – –, is found in such relations as to preclude doubt as to its constitution, although its rhythmical length, whether that of a dimeter or of a catalectic tripody, is not certain. Cf. *Av.* 455, 458 (**409**), 1318, 1319 (**406**). These may be true catalectic tripodies, but probably they had the mensuration of dimeters, secured by a pause in the singing of unusual length. Cf. the use of the brachycatalectic dimeter (**277**).

395. Trochaic cola (**197 ff.**) outnumber every other sort of colon in this verse and show unusual variety of form. The prevailing phrase is the dimeter, but the trimeter is not rare. The ithyphallic (**203**) often closes a long subordinate period. The penthemimer also occasionally occurs (**203**). Resolution of the thesis of the simple foot is freely admitted in *Lys.* 1279 ff. (**408**), a lively hyporcheme, and is found also in other odes. Rational metres preponderate and protraction is common. Spondaic trochaic metres (**209**) occur in unusual number in the first Spartan hyporcheme in the exode of the *Lysistrata*, 1247 ff. (**412**). The paeonic-trochaic metre (**223 ff.**) generally has the form – ⏑ – ·, which is sometimes resolved (⏑ ⏑ ⏑ – ·). The normal paeonic-trochaic metre (– ⏑ ⏑· ⏑) is found only in resolved form (⏑ ⏑ ⏑ ⏑· ⏑), with one exception in a logaoedic dimeter, *Th.* 316 (**411**).

396. The prevailing dactylic colon (**333 ff.**) is the acatalectic dimeter composed of four dactyls or of three dactyls and a spondee. The spondee, with two exceptions in acatalectic trimeters, *Thesm.* 324, 328 f. (**411**), is found only in the last place in the colon. This trimeter is the approximate equivalent of a trochaic trimeter (**389**). A penthemimer is found as the final colon in a hexameter, *Av.* 751 (**410**), in such relation (note the antistrophe) that it cannot be connected with the following colon. This penthemimer may be a true catalectic tripody, but probably it had the mensuration of a dimeter, like the corresponding anapaestic penthemimer (**394**). Compare the use of the brachycatalectic dactylic dimeter (**338**). A catalectic pentapody (hypercatalectic dimeter) occurs also in this same ode (*Av.* 742) between bird-notes. This is probably to be regarded as a shortened trimeter.

397. On logaoedic cola see **379, 383.**

398. Hephaestion[1] ascribes the invention of verse of this description to Archilochus, which is only another way of saying that it was primitive, and the form found in Ar. *frag.* 437, which consists of a dactylic dimeter and an ithyphallic, was called by Roman metricians 'versus Archilochius' by distinction:

ἦν γὰρ ἐν' ἄνδρ' ἄδικον σὺ διώκῃς, ἀντιμαρτυροῖσι.

399. The modern name by which this verse is generally designated is 'dactylo-trochaic,' which is too limited in signification and is historically misleading. Hephaestion, in the chapter cited (xv.), discusses and quotes seven different styles of 'episynthetic' verse. See Hephaestion 50. 18; 157. 7 ff. The most of these are prosodiac or enoplic periods (**475 ff.**).

400. The fact that many of the odes in this form of verse in Aristophanes are hyporchematic would alone warrant the assumption that the time of the constituent cola was at least approximately unified. It is hardly possible that it shifted, in dancing, within the limits of a period, or indeed at short intervals within the strophe. Since the tone of these hyporchematic odes is lively and the movement rapid, it is probable that the controlling time was that of the iambic and trochaic series,[2] so that the process of the unification of cola of apparently different rhythms was the same as that which operated *within* logaoedic cola, which it must be remembered remain one of the constituents of this simplified verse. See **388 f.** Confirmation of the supposition that the time was approximately uniform is found in apparently irregular correspondences between strophe and antistrophe and between two equivalent subordinate periods in some of these odes, an anapaest or dactyl answering to an iamb or trochee. Cf. *Av.* 1313 = 1325 (**406**). Similarly in *Av.* 740 = 772 (**410**) a logaoedic dimeter of the form – ∪ – ∪ ∪ – ∪ ∪ – – finds its correspondent in a trochaic dimeter. Cf. *Av.* 451 = 452 (**409**).

401. The cola that constitute a subordinate period must be in rhythmical agreement. The combination, for example, of anapaestic and trochaic cola or of dactylic and iambic within a single period does not occur.

[1] Heph. 47. 6; 49. 25 ff.; 27. 7 ff. Cf. Plut. *Mus.* 28 (1140 F) Ἀρχίλοχος προσεξεῦρε καὶ τὴν εἰς τοὺς οὐχ ὁμογενεῖς ῥυθμοὺς ἔντασιν.

[2] See Rossbach, *Spec. Metrik*[3], 374 f.

402. The structure of the strophe is generally complex. Periods in other rhythms are rarely admitted. See *Thesm.* 327[b] (**411**).

403. Compare the following examples of subordinate periods in ascending and descending rhythm:

πατέρων κάκην, οἳ τάσδε τὰς τιμὰς προγόνων παραδόντων
⏑ – ⏑ – – – ⏑ – | – – ⏑ – ⏑ – – *Av.* 541 f.

κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.—θᾶττον φέρειν κελεύω
⏑ – ⏑ – ⏑ – ⏑ – | – – ⏑ – ⏑ – – *Av.* 1316 f.

Λάμπωνα, τὸν οὐ βροτῶν ψῆφος δύναται φλεγυρὰ δείπνου φίλων ἀπείργειν
– – ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – – – ⏑ – ⏑ – – Crat. 57, cf. 58

κλεῶα τὸν Ἀμυκλαῖς σιὸν καὶ χαλκίοικον ἄνασσαν, Τυνδαρίδας τ'
ἀγασώς, τοὶ δὴ πὰρ Εὐρώταν ψιάδδοντι
⏑ – ⏑ ⏑ ⏑ – ⏑ – | – – ⏑ – ⏑ – – – – ⏑ – ⏑ – |
– – ⏑ – – – ⏑ – ∙ – ⏑ *Lys.* 1299 ff.

νομάδεσσι γὰρ ἐν Σκύθαις ἁλᾶται Στράτων, ὃς ὑφαντοδόνατον ἔσθος οὐ
πέπαται·
⏑ – ⏑ – ⏑ – ⏑ – ∙ – ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ – – *Av.* 941 ff.

ἄγεν ὥπερ τὼς κάπρως θάγοντας οἰῶ τὸν ὀδόντα· πολὺς δ'
– ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ – ∙ *Lys.* 1255 f.

χαίρετε πάντες ὅσοι πολύβωτον ποντίαν Σέριφον
– ⏑ – ⏑ – ⏑ – – | – ⏑ – ⏑ – ∙ – Crat. 211

Ἡσυχίας περὶ τῆς ἀγανόφρονος ἣν ἐποίησε θεὰ Κύπρις
– ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ *Lys.* 1289 f.

συμμιγῆ βοῆν ὁμοῦ πτεροῖς κρέκοντες ἴακχον Ἀπόλλω
– ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ – – *Av.* 771 f.

πάντα δ' ἐβάστασε φρενὶ πυκνῶς τε ποικίλους λόγους ἀνηῦρεν εὖ
διεζητημένους
– ⏑ – ⏑ ⏑ ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ – ⏑ |
– ⏑ – – – ⏑ – *Thesm.* 437 ff.

404. A simplified ode may be composed continuously in ascending or in descending rhythm. Cf. *Av.* 451 ff. (**409**), 1313 ff. (**406**), and *Lys.* 1279 ff. (**408**). Or, as in the other odes analyzed below, it may shift the rhythm from time to time, sometimes within narrow limits.

405. This verse might be used continuously *κατὰ στίχον*, as the 'versus Archilochius' in the following:

αὐτομάτη δὲ φέρει τιθύμαλλον καὶ σφάκον πρὸς αὐτῷ
ἀσφάραγον κύτισόν τε· νάπαισιν δ' ἀνθέρικος ἐνηβᾷ·
καὶ φλόμον ἄφθονον ὥστε παρεῖναι πᾶσι τοῖς ἀγροῖσιν. Crat. 325

This fragment was probably part of a stichic melic period (**778**).

406. *Av.* 1313–34 (Stasimon I.).

Strophe (1313–22).

Ἡμ. α′ ταχὺ δὴ πολυάνορα τάνδε πόλιν **400, 795** ⏑ – ⏑ – ⏑ – ⏑ –
1314 καλεῖ τις ἀνθρώπων. **393** ⏑ – ⏑ – ˙ – – 4^{C}
Πει. τύχη μόνον προσείη. ⏑ – ⏑ – ⏑ – – 2^{C}
Ἡμ. α′ κατέχουσι δ' ἕρωτες ἐμᾶς πόλεως. ⏑ – ⏑ – ⏑ – ⏑ –
Πει. θᾶττον φέρειν κελεύω. – – ⏑ – ⏑ – ⏑ 4^{CV}
Ἡμ. α′ τί γὰρ οὐκ ἔνι ταύτῃ **394** ⏑ – ⏑ – ⏑ 2-^{C}
καλὸν ἀνδρὶ μετοικεῖν; **394** ⏑ – ⏑ – – 2-^{C}
1320 Σοφία Πόθος Ἀμβροσία Χάριτες ⏑ – ⏑ – ⏑ – ⏑ –
τό τε τῆς ἀγανόφρονος Ἡσυχίας **792** ⏑ – ⏑ – ⏑ – ⏑ –
εὐήμερον πρόσωπον. – – ⏑ – ⏑ – ⏑ 6^{CV}

Mesode (1323–4).

Πει. ὡς βλακικῶς διακονεῖς· οὐ θᾶττον ἐγκονήσεις;
– – ⏑ – ⏑ – ⏑ – – ⏑ – ⏑ – –

Antistrophe (1325–34).

Ἡμ. β′ φερέτω κάλαθον ταχύ τις πτερῶν, σὺ δ' αὖθις ἐξόρμα—
Πει. τύπτων γε τοῦτον ὠδί.
Ἡμ. β′ πάνυ γὰρ βραδύς ἐστί τις ὥσπερ ὄνος. Πει. Μανῆς γάρ ἐστι δειλός.
Ἡμ. β′ σὺ δὲ τὰ πτερὰ πρῶτον
1331 διάθες τάδε κόσμῳ,
τά τε μουσίχ' ὁμοῦ τά τε μαντικὰ καὶ τὰ θαλάττι', ἔπειτα δ' ὅπως φρονίμως πρὸς ἄνδρ' ὁρῶν πτερώσεις.

1313 δὴ Porson : δ' ἂν 1326 αὖθις Brunck : αὖτις 1328 ἐστί τις Bentley : τις ἐστὶν

The stasimon constitutes a mesodic triad, ABA. See **718**. A = AB (1313–17, 1318–22). A = aba, 4 2 4, mesodic triad: two tetrameters with a dimeter as mesode. See **739**. B = aab, 2- 2- 6, epodic triad: two anapaestic penthemimers with a hexameter as epode. See **737**. B is probably a melic iambic tetrameter. See **805**.

This is the only ode in simplified logaoedic rhythm in Aristophanes composed solely of iambic and anapaestic cola, and even in this there is logaoedic correspondence in the first colon of the antistrophe.

407. With the tetrameters and hexameter in this ode cf. the tetrameter in Crat. 238. 3, which follows, probably, an iambic subordinate period, of which the second metre is logaoedic:

ἀγανόφρονες ἡδυλόγῳ σοφίᾳ βροτῶν περισσοκάλλεις
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – –

Cf. also Crat. 239.

408. *Lys.* 1279–94 (Exode).

Hyporcheme.

Χο. Ἀθ. πρόσαγε χορόν, ἔπαγε Χάριτας,
395 ⏑ ∪ ⏑ ∪ ⏑ ∪ ⏑ ∪ ∪
ἐπὶ δὲ κάλεσον Ἄρτεμιν, ⏑ ∪ ⏑ ∪ – ∪ ∪ 4^{CV}
1281 ἐπὶ δὲ δίδυμον ἀγέχορον Ἰήιον ⏑ ∪ ⏑ ∪ ⏑ ∪ ⏑ ∪ ∪ – ∪ ∪ 3^{CV}
1282 εὔφρον', ἐπὶ δὲ Νύσιον, – ∪ ⏑ ∪ – ∪ ∪ 2^{CV}
ὃς μετὰ μαινάσι Βάκχιος ὅμμασι δαίεται,
383 5 – ⏑ – ⏑ – ⏑ – ⏑ – ∪ – 3^{C}
1285 Δία τε πυρὶ φλεγόμενον, ἐπί τε ⏑ ∪ ⏑ ∪ ⏑ ∪ ⏑ ∪
πότνιαν ἄλοχον ὀλβίαν· ⏑ ∪ ⏑ ∪ – ∪ – 4^{C}
εἶτα δὲ δαίμονας, οἷς ἐπιμάρτυσι – ⏑ – ⏑ – ⏑ – ⏑
χρησόμεθ' οὐκ ἐπιλήσμοσιν
383 – ⏑ – ⏑ – ∪ ∪ 4^{CV}
Ἡσυχίας πέρι τῆς ἀγανόφρονος 10 – ⏑ – ⏑ – ⏑ – ⏑
1290 ἣν ἐποίησε θεὰ Κύπρις. – ⏑ – ⏑ – ∪ ∪ 4^{CV}
ἀλαλαλαὶ ἰὴ παιήων· 802 ⏑ ∪ – ∪ – ∪ – –
αἴρεσθ' ἄνω ἰαί, – · – ∪ – ∪ – 4^{C}
ὡς ἐπὶ νίκῃ ἰαί, 206 – ∪ ∪ – – ∪ – 2^{C}
εὐοῖ εὐοῖ, εὐαὶ εὐαί. 15 – · – – – · – – – · – 3^{C}

1284 Βάκχιος Burges: Βάκχειος or Βακχείοις 1289 ἀγανόφρονος Reisig: μεγαλόφρονος 1291 ἀλαλαλαὶ Bergk: ἀλαλαί Cf. *Av.* 1763 (588), where RVΓ have ἀλαλαλαί, as the rhythm demands

Non-antistrophic. A = AB (1279–86, 1287–94). A = abcba, 4 3 2 3 4, epodic pentad: a tetrad composed of a tetrameter and two trimeters that enclose a dimeter, with a tetrameter as epode that repeats the opening strain of the pentad. See 763. B = aabcd, 4 4 4 2 3, epodic pentad: a tetrad composed of two tetrameters, a protracted tetrameter and a dimeter, with a trimeter as epode. See 759. The metrical form of 1291 ff. is doubtful.

409. *Av.* 451–9 = 539–47 (Debate).

Strophe.

Ἡμ. α' δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον
400, 802 ⏑ – ⏑ – ⏑ – ∪ – ∪ ⏑ 3-^{CV}
πέφυκεν ἄνθρωπος· σὺ δ' ὅμως λέγε μοι.
381, 400 ⏑ – ∪ – – – ⏑ – ⏑ – 3-^{C}
453 τάχα γὰρ τύχοις ἂν χρηστὸν ἐξ-
379 ⏑ – ∪ – – – ∪ – ⁻
εἰπὼν ὅ τι μοι παρορᾷς, ἢ – – ⏑ – ⏑ – – 4^{C}
455 δύναμίν τινα μείζω 394 5 ⏑ – ⏑ – ⏑ 2-^{C}

456 παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου· σὺ δὲ τοῦθ'
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
ὁρᾷς· λέγ' εἰς κοινόν. **393** ⏑ – ⏑ – · – ⏓ 5^{cv}
458 ὁ γὰρ ἂν σὺ τύχῃς μοι **394** ⏑ – ⏑ – – 2-^{c}
459 ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.
393 ⏑ – ⏑ – · – ⏑ – ⏑ – – 8^{c}

Antistrophe.

Ἡμ. β' πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
ἤνεγκας ἄνθρωφ'· ὡς ἐδάκρυσά γ' ἐμῶν
541 πατέρων κάκην, οἳ τάσδε τὰς τιμὰς προγόνων παραδόντων
543 ἐπ' ἐμοῦ κατέλιπαν.
544 σὺ δέ μοι κατὰ δαίμονα καί ‹τινα› συντυχίαν ἀγαθὴν ἥκεις ἐμοὶ σωτήρ.
546 ἀναθεὶς γὰρ ἐγώ σοι
τὰ νεοττία κἀμαυτὸν οἰκήσω.

544 *τινα* Bentley 547 *τὰ* Princeps : *τά τε*

Monostrophic dyad. A = AB (451–4, 455–9). A = aab, 3- 3- 4, epodic triad: two brachycatalectic logaoedic trimeters, with a tetrameter as epode. See **737**. B = abac, 2- 5 2- 3, epodic tetrad: two anapaestic penthemimers that enclose a pentameter, with a logaoedic trimeter as epode. See **748**.

410. *Av.* 737–52 = 769–84 (Parabasis).

Strophe.

Ἡμ. α' Μοῦσα λοχμαία, – ⏑ – – 2-
τιὸ τιὸ τιὸ τιοτίγξ, **395** ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ – 2^{c} ?
ποικίλη, μεθ' ἧς ἐγὼ νά- – ⏑ – ⏑ – ⏑ – ⏑
740 παισι κορυφαῖσί τ' ἐν ὀρείαις, **400** – ⏑ ⏑⏓ ⏓ ⏑ ⏑ – – 4
τιὸ τιὸ τιὸ τιοτίγξ, 5⏑ ⏑ ⏑· ⏑ ⏑ ⏑ – 2^{c} ?
ἰζόμενος μελίας ἐπὶ φυλλόκομου,
396, 800 (ant.) – ⏑ – ⏑ – ⏑ – ⏑ ⏓ 3-^{cv}
τιὸ τιὸ τιὸ τιοτίγξ, ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ – 2^{c} ?
δι' ἐμῆς γένυος ξουθῆς μελέων **404** ⏑ – ⏑ – ⏓ – ⏑ – 2
745 Πανὶ νομοὺς ἱεροὺς ἀναφαίνω – ⏑ – ⏑ – ⏑ – –
σεμνά τε μητρὶ χορεύματ' ὀρεία, 10 – ⏑ – ⏑ – ⏑ – – 4
τοτοτοτοτοτοτοτοτίγξ, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – 2^{c} ?
ἔνθεν ὥσπερεὶ μέλιττα – ⏑ – ⏑ – ⏑ – ⏑
749 Φρύνιχος ἀμβροσίων μελέων ἀπε- – ⏑ – ⏑ – ⏑ – ⏑
βόσκετο καρπὸν ἀεὶ **396, 802** – ⏑ – ⏑ ⏓ 6-^{cv}
φέρων γλυκεῖαν ᾠδάν, **404** 15 ⏓ – ⏑ – ⏑ – ⏓ 2^{cv}
τιὸ τιὸ τιὸ τιοτίγξ. ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ – 2^{c} ?

408. *Lys.* 1279–94 (Exode).

Hyporcheme.

Χο. Ἀθ. πρόσαγε χορόν, ἔπαγε Χάριτας,
395 ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ ⏖ ⏑
ἐπὶ δὲ κάλεσον Ἄρτεμιν, ⏖ ⏑ ⏖ ⏑ – ⏑ ⏑ 4^cv
1281 ἐπὶ δὲ δίδυμον ἀγέχορον Ἰήιον ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ – ⏑ ⏑ 3^cv
1282 εὔφρον', ἐπὶ δὲ Νύσιον, – ⏑ ⏖ ⏑ – ⏑ ⏑ 2^cv
ὃς μετὰ μαινάσι Βάκχιος ὄμμασι δαίεται,
383 – ⏖ – ⏖ – ⏖ – ⏖ – ⏑ – 3^c
1285 Δία τε πυρὶ φλεγόμενον, ἐπί τε ⏖ ⏑ ⏖ ⏑ ⏖ ⏑ ⏖ ⏑
πότνιαν ἄλοχον ὀλβίαν· ⏖ ⏑ ⏖ ⏑ – ⏑ – 4^c
εἶτα δὲ δαίμονας, οἷς ἐπιμάρτυσι – ⏖ – ⏖ – ⏖ – ⏖
χρησόμεθ' οὐκ ἐπιλήσμοσιν
383 – ⏖ – ⏖ – ⏑ ⏑ 4^cv
Ἡσυχίας πέρι τῆς ἀγανόφρονος – ⏖ – ⏖ – ⏖ – ⏖
1290 ἣν ἐποίησε θεὰ Κύπρις. – ⏖ – ⏖ – ⏑ ⏑ 4^cv
ἀλαλαλαὶ ἰὴ παιήων· 802 ⏖ ⏑ – ⏑ – ⏑ – –
αἴρεσθ' ἄνω ἰαί, – · – ⏑ – ⏑ – 4^c
ὡς ἐπὶ νίκῃ ἰαί, 206 – ⏑ ⏑ – – ⏑ – 2^c
εὐοῖ εὐοῖ, εὐαὶ εὐαί. – · – – – · – – – · – 3^c

1284 Βάκχιος Burges: Βάκχειος or Βακχείοις 1289 ἀγανόφρονος Reisig: μεγαλόφρονος 1291 ἀλαλαλαί Bergk: ἀλαλαί Cf. *Av.* 1763 (588), where RVΓ have ἀλαλαλαί, as the rhythm demands

Non-antistrophic. A = AB (1279–86, 1287–94). A = abcba, 4 3 2 3 4, epodic pentad: a tetrad composed of a tetrameter and two trimeters that enclose a dimeter, with a tetrameter as epode that repeats the opening strain of the pentad. See 763. B = aabcd, 4 4 4 2 3, epodic pentad: a tetrad composed of two tetrameters, a protracted tetrameter and a dimeter, with a trimeter as epode. See 759. The metrical form of 1291 ff. is doubtful.

409. *Av.* 451–9 = 539–47 (Debate).

Strophe.

Ἡμ. α' δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον
400, 802 ⏖ – ⏖ – ⏖ – ⏑ – ⏑ ⏓ 3^cv
πέφυκεν ἄνθρωπος· σὺ δ' ὅμως λέγε μοι.
381, 400 ⏓ – ⏑ – – – ⏖ – ⏖ – 3^c
453 τάχα γὰρ τύχοις ἂν χρηστὸν ἐξ-
379 ⏖ – ⏑ – – – ⏑ –
ειπὼν ὅ τι μοι παρορᾷς, ἢ – – ⏖ – ⏖ – – 4^c
455 δύναμίν τινα μείζω 394 ⏖ – ⏖ – ⏒ 2^c

456 παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου· σὺ δὲ τοῦθ'
⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ –
ὁρᾷς· λέγ' εἰς κοινόν. **393** ⏑ – ⏑ – · – ⏓ 5^{cv}
458 ὁ γὰρ ἂν σὺ τύχῃς μοι **394** ⏑⏑ – ⏑⏑ – – 2-^{c}
459 ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.
393 ⏑⏑ – ⏑⏑ – · – ⏑ – ⏑̇ – – 3^{c}

Antistrophe.

Ἡμ. β' πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους
ἤνεγκας ἄνθρωφ'· ὡς ἐδάκρυσά γ' ἐμῶν
541 πατέρων κάκην, οἳ τάσδε τὰς τιμὰς προγόνων παραδόντων
543 ἐπ' ἐμοῦ κατέλυσαν.
544 σὺ δέ μοι κατὰ δαίμονα καί <τινα> συντυχίαν ἀγαθὴν ἥκεις ἐμοὶ σωτήρ.
546 ἀναθεὶς γὰρ ἐγώ σοι
τὰ νεοττία κἀμαυτὸν οἰκήσω.

544 τινα Bentley 547 τὰ Princeps: τά τε

Monostrophic dyad. A = AB (451–4, 455–9). A = aab, 3- 3- 4, epodic triad: two brachycatalectic logaoedic trimeters, with a tetrameter as epode. See **737**. B = abac, 2- 5 2- 3, epodic tetrad: two anapaestic penthemimers that enclose a pentameter, with a logaoedic trimeter as epode. See **748**.

410. *Av.* 737–52 = 769–84 (Parabasis).

Strophe.

Ἡμ. α' Μοῦσα λοχμαία, – ⏑⏑ – – 2-
τιὸ τιὸ τιὸ τιοτίγξ, **395** ⏑⏑ ⏑ ⏑· ⏑ ⏑⏑ ⏑ – 2^{c} ?
ποικίλη, μεθ' ἧς ἐγὼ νά- – ⏑ – ⏑ – ⏑ – ⏑ ⏑̄
740 παισι κορυφαῖσί τ' ἐν ὀρείαις, **400** – ⏑ ⏒ ⏓ ⏒ ⏑⏑ – – 4
τιὸ τιὸ τιὸ τιοτίγξ, 5 ⏑⏑ ⏑ ⏑· ⏑ ⏑⏑ ⏑ – 2^{c} ?
ἱζόμενος μελίας ἐπὶ φυλλόκομου,
396, 800 (ant.) – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ ⏓ 3-^{cv}
τιὸ τιὸ τιὸ τιοτίγξ, ⏑⏑ ⏑ ⏑· ⏑ ⏑⏑ ⏑ – 2^{c} ?
δι' ἐμῆς γένυος ξουθῆς μελέων **404** ⏑⏑ – ⏑⏑ – ⏓ – ⏑⏑ – 2
745 Πανὶ νομοὺς ἱεροὺς ἀναφαίνω – ⏑⏑ – ⏑⏑ – ⏑⏑ – –
σεμνά τε μητρὶ χορεύματ' ὀρείᾳ, 10 – ⏑⏑ – ⏑⏑ – ⏑⏑ – – 4
τοτοτοτοτοτοτοτοτοτίγξ, ⏑⏑ ⏑ ⏑⏑ ⏑ ⏑⏑ ⏑ – 2^{c} ?
ἔνθεν ὡσπερεὶ μέλιττα – ⏑ – ⏑ – ⏑ – ⏑
749 Φρύνιχος ἀμβροσίων μελέων ἀπε- – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ ⏑̄
βόσκετο καρπὸν ἀεὶ **396, 802** – ⏑⏑ – ⏑⏑ ⏓ 6-^{cv}
φέρων γλυκεῖαν ᾠδάν, **404** 15 ⏒ – ⏑ – ⏑ – ⏓ 2^{cv}
τιὸ τιὸ τιὸ τιοτίγξ. ⏑⏑ ⏑ ⏑· ⏑ ⏑⏑ ⏑ – 2^{c} ?

Antistrophe.

Ἡμ. β′ τοιάδε κύκνοι,
τιὸ τιὸ τιὸ τιοτίγξ,
771 συμμιγῆ βοὴν ὁμοῦ πτεροῖς κρέκοντες ἴακχον Ἀπόλλω
773 τιὸ τιὸ τιὸ τιοτίγξ,
ὄχθῳ ἐφεζόμενοι παρ' Ἕβρον ποταμόν,
775 τιὸ τιὸ τιὸ τιοτίγξ,
διὰ δ' αἰθέριον νέφος ἦλθε βοά,
777 πτῆξε δὲ ποικίλα φῦλά τε θηρῶν, κύματά τ' ἔσβεσε νήνεμος αἴθρη,
779 τοτοτοτοτοτοτοτοτίγξ·
πᾶς δ' ἐπεκτύπησ' Ὄλυμπος, εἷλε δὲ θάμβος ἄνακτας, Ὀλυμπιάδες δὲ μέλος Χάριτες
Μοῦσαί τ' ἐπωλόλυξαν.
784 τιὸ τιὸ τιὸ τιοτίγξ.

748 ὥσπερεὶ Reiske : ὥσπερ ἡ

The monometer in 737 (= 769) probably had the value of a dimeter. Cf. the similar use of the dactylic penthemimer in address in *Nub.* 275 (344).

The metrical value of the bird-notes is as difficult to determine here as in 227 ff. Compare the similar case in *Ran.* 209 ff. Probably both syllables of τιό are short. The evidence of the manuscripts is overwhelmingly for the reading τιὸ τιὸ τιὸ τιοτίγξ, even that of R, which only once commits the vagary of reading τιό seven times. Both this phrase and τοτοτοτοτοτοτοτοτίγξ may have had the value of a catalectic trochaic dimeter. There is no certain evidence elsewhere in the ode, in the metrical equivalence of subordinate periods, that any part of the melody was repeated. See the final note on *Ran.* 209 ff. (373).

411. *Thesm.* 312–30 (Parode).

Χο. δεχόμεσθα καὶ θεῶν γένος ⏑ – ⏑ – ⏑ – ⏑ –
λιτόμεσθα ταῖσδ' ἐπ' εὐχαῖς 379 ⏑ – ⏑ – ⏑ – – 4^{C}
φανέντας ἐπιχαρῆναι. ⏑ – ⏑ ⏑ ⏑ – – 2^{C}
315 Ζεῦ μεγαλώνυμε χρυσολύρα τε – ⏑ – ⏑ – ⏑ – ⏑ 2^{V}
Δῆλον ὃς ἔχεις ἱεράν, 383 5 – ⏑ ⏑· ⏑ – ⏑ – 2^{C}
καὶ σὺ παγκρατὲς κόρα γλαυ- – ⏑ – ⏑ – ⏑ – –
κῶπι χρυσόλογχε πόλιν οἰκοῦσα περιμά-
– ⏑ – ⏑ – ⏑ ⏑ – – ⏑ ⏑ ⏑
χητον, ἐλθὲ δεῦρο. – ⏑ – ⏑ – · ⏑ 7^{CV}
320 καὶ πολυώνυμε θηροφόνε Λα- – ⏑ – ⏑ – ⏑ ⏑ –
τοῦς χρυσώπιδος ἔρνος, 383 10 – – – ⏑ – · ⏑ 4^{CV}
σύ τε πόντιε σεμνὲ Πόσειδον ⏑ – ⏑ – ⏑ – ⏑ 2^{CV}
323 ἁλιμέδον προλιπὼν μυχὸν ἰχθυόεντα
383 ⏑ ⏑ – ⏑ – ⏑ – ⏑ – · ⏑ 3^{CV}

οἰστροδόνητον, Νηρέος εἰναλίου τε κόραι Νύμ-
389, 396 – ⏑ – – – ⏑ – ⏑ – ⏑ – – ¯
φαι τ' ὀρείπλαγκτοι. – ⏑ – · – · – 5C
327 χρυσέα τε φόρμιγξ 15 – ⏑ – ⏑ – · – 2C
ἰαχήσειεν ἐπ' εὐχαῖς 416 ⏑ ⏑ – – ⏑ ⏑ – – 2
328 ἡμετέραις· τελέως δ' ἐκκλησιάσαιμεν Ἀθηνῶν
389, 396 – ⏑ – ⏑ – – – ⏑ – ⏑ – –
330 εὐγενεῖς γυναῖκες. – ⏑ – ⏑ – · – 5C

320 θηροφόνε R, which adds παῖ, probably a gloss (first rejected by Hermann) on ἔρνος 323 ἰχθυόεντα von Wilamowitz: ἰχθυόεντ' 325 εἰναλίου Brunck: ἐναλίου 329 Ἀθηνῶν Reisig: Ἀθηναίων

Non-antistrophic. A = ABC (312–19, 320–6, 327–30). A = abcde, 4 2 2 2 7, pericopic pentad: logaoedic tetrameter, iambic dimeter, dactylic dimeter, trochaic dimeter, trochaic heptameter. See 772. B = abcd, 4 2 3 5, pericopic tetrad: logaoedic tetrameter, paroemiac, logaoedic trimeter and a pentameter. See 772. C = abc, 2 2 6, pericopic triad: trochaic dimeter, ionic dimeter, pentameter. See 771. On the musical effect of pericopic grouping see 777. But the melody which closed the second intermediate period (B) may have been repeated at the close of the third (C).

412. *Lys.* 1247–72 (Exode).

Hyporcheme.

Λα. ὅρμαον τοῖς 395 – · – · – · – ·
κυρσανίοις ὦ Μναμόνα 383 – ⏑ – – – ⏑ – 4C
τὰν τεὰν Μῶαν, ἅτις – ⏑ – · – ⏑ – ⏑
1250 οἶδεν ἁμὲ τώς τ' Ἀσαναί- – ⏑ – ⏑ – ⏑ – – ¯
ως, ὅκα τοὶ μὲν ἐπ' Ἀρταμιτίῳ
383 5 – ⏑ – ⏑ – ⏑ ⏑ –
πρώκροον συείκελοι – ⏑ – ⏑ – ⏑ – 8C
ποττὰ κᾶλα τὼς Μήδως τ' ἐνίκων,
– ⏑ – ⏑ – · – · – ⏑ – –
ἁμὲ δ' αὖ Λεωνίδας – ⏑ – ⏑ – ⏑ – 5C
1255 ἄγεν ἅπερ τὼς κάπρως θά- – ⏑ – – – ⏑ – ⏑ ¯
γοντας οἰῶ τὸν ὀδόντα· πολὺς δ'
384, v., 802 10 – ⏑ – ⏑ – ⏑ – ·
ἀμφὶ τὰς γένυας ἀφρὸς 395 – ⏑ – · ⏑ ⏑ ·· ⏑
ἄνσεεν, πολὺς δ' ἁμᾶ κατ- – ⏑ – ⏑ – ⏑ – – ¯
τῶν σκελῶν ἵετο. – ⏑ – · – ⏑ ⏑ 10CV
1260 ἦν γὰρ τῶνδρες οὐκ ἐλάσσως – · – · – ⏑ – ⏑ – · – 3C
τᾶς ψάμμας τοὶ Πέρσαι. 15 – · – · – · – · – · – 3C
ἀγροτέρα σηροκτόνε μόλε ⏑ ⏑ – – – ⏑ ⏑ ⏑

δεῦρο παρσένε σιὰ 395 – ∪ – · ∪ ∪ – ·
ποττὰς σπονδάς, – · – · – · – 6C
1265 ὡς συνέχῃς πολὺν ἁμὲ χρόνον. νῦν δ'
– ∪ – ∪ – ∪ – –
αὖ φιλία τ' αἰὲς εὔπορος εἴη
802 20 – ∪ – ∪ – ∪ – –
1268 ταῖσι συνθήκαισι, καὶ τᾶν – ∪ – – – ∪ – –
αἱμυλᾶν ἀλωπέκων παυσαίμεθα.
– ∪ – ∪ – ∪ – – – ∪ – 9CV
1271 ὦ δεῦρ' ἴθι δεῦρ', ὦ κυναγὲ παρσένε.
379, 404 – – ∪ – · – ∪ – ∪ – ∪ ∪ 3CV

1248 τοῖς κυρσανίοις Meineke: τὼς κυρσανίως 1250 τώς τ' Ἀσαναίως Brunck: τούς τ' Ἀσαναίους 1252 πρώκροον Ahrens: πρόκροον συείκελοι von Wilamowitz: θείκελοι 1253 τὼς Μήδως Küster: τοὺς Μήδους 1257 ἄνσεεν von Wilamowitz (noting the scholiast: ἀντὶ τοῦ ἤνθει): ἤνσει 1259 καττῶν Reisig: καὶ κατὰ τῶν ἵετο Brunck: ἀφρὸς ἵετο 1262 ἀγροτέρα Dindorf: ἀγροτέρ' Ἄρτεμι 1267 τ' Schäfer: δ' 1268 ταῖσι συνθήκαισι von Wilamowitz: ταῖσιν συνθήκαις 1270 παυσαίμεθα Thiersch: παυσαίμεθ'

Non-antistrophic. A = AB (1247–59, 1260–72). A = abcd, 4 8 5 10, pericopic tetrad: tetrameter, octameter, pentameter, decameter. See 772. B = aabcd, 3 3 6 9 3, epodic pentad: a tetrad composed of two trimeters, a hexameter, and a nonameter, with a logaoedic trimeter as epode. See 759, 777.

See von Wilamowitz, *Textgeschichte*, 88 ff.

413. *Lys.* 1297–1322 (Exode).

Hyporcheme.

Λα. Ταὔγετον αὖτ' ἐραννὸν ἐκλιπῶα ∪ ∪ ∪ – ∪ – ∪ – ∪ – ∪ 3CV
Μῶα μόλε Λάκαινα πρεπτὸν ἁμὶν
38 – ∪ ∪ ∪ – ∪ – ∪ – – 3C
κλεῶα τὸν Ἀμυκλαῖς σιὸν ∪ – ∪ ∪ ∪ – ∪ –
καὶ Χαλκίοικον ἄνασσαν, Τυνδαρίδας τ' ἀγασώς,
– – ∪ – ∪ – – – ∪ – ∪ –
1302 τοὶ δὴ παρ' Εὐρώταν ψιάδδοντι.
393 5 – – ∪ – – – ∪ – · – ∪ 8CV
εἶα μάλ' ἔμβα, 404 – ∪ – ∪ 1H
ὦ εἶα κοῦφα πάλλων, ∪ – ∪ – ∪ – – 2C
1305 ὡς Σπάρταν ὑμνίωμες, – – – – ∪ – ∪ 2CV
τᾷ σιῶν χοροὶ μέλοντι – ∪ – ∪ – ∪ – ∪
καὶ ποδῶν κτύπος, – ∪ – ∪ ∪ 4-CV
1308 ⟨ὅχ'⟩ ἅτε πῶλοι ταὶ κόραι 10 ∪ – ∪ – – – ∪ –
παὰρ τὸν Εὐρώταν 393 · – ∪ – · – – 4C
1310 ἀμπαδέοντι πυκνὰ ποδοῖν – – ∪ – ∪ ∪ – ∪ –
ἀγκονίωαι, 393 · – ∪ – · – – 4C

1312 ταὶ δὲ κόμαι σείονται 383 – ⏑⏑ – – – · – 2^C
ᾗπερ Βακχᾶν θυρσαδδωᾶν καὶ παιδδωᾶν,
15 – – – – – – – – – – – –
1314 ἀγῆται δ' ἁ Λήδας παῖς 404 – – – – – – – 5^C
ἁγνὰ χοραγὸς εὐπρεπής· ⏑ – ⏑ – ⏑ – ⏑ – 2
1316 ἀλλ' ἄγε κόμαν παραμπύκιδ-
– ⏑⏑ ⏑ – ⏑ – ⏑ –
δε χερί, ποδοῖν τε πάδη ⏑ ⏑⏑ ⏑ – ⏑ – – 4^C
ᾇ τις ἔλαφος, κρότον δ' ἁμᾶ 20 – ⏑⏑ ⏑ – ⏑ – ⏑ –
ποίη χορωφελήταν, ⏑ – ⏑ – ⏑ – – 4^C
1320 καὶ τὰν σιὰν αὐτὰν κρατί- – – ⏑ – – – ⏑ –
σταν Χαλκίοικον ὕμνη. – – ⏑ – ⏑ – – 4^C

1299 σιὸν Valckenaer: Ἀπόλλω σιὸν 1300 ἄνασσαν Schol.: Ἀσάναν 1308 ὄχ' von Wilamowitz 1310 ἀμπαδέοντι von Wilamowitz: ἀμπάλλοντι 1311 ἀγκονίωαι Reisig: ἀγκονεύουσα 1312 σείονται Richter: σείοντ' or σείονθ' 1316 παραμπύκιδδε Hermann: παραμπυκίδδετε 1319 χορωφελήταν Hermann: χωροφελέταν or χορωφελέταν 1320 σιὰν Blaydes: σιὰν δ' 1321 ὕμνη Dindorf: ὕμνη τὰν πάμμαχον

Non-antistrophic. A = ABCD (1297–1302, 1303–7, 1308–15, (1316–22). A = aab, 3 3 8, epodic triad: two trimeters with an octameter as epode. See 737. B = abbc, 1 2 2 4-, periodic tetrad: a hortatory dactylic monometer as proöde, two dimeters, and a hypercatalectic trimeter as epode (36 f.). See 745. C = aabcd′, 4 4 2 5 2, epodic pentad: a tetrad composed of two iambic tetrameters, a logaoedic dimeter, and a spondaic pentameter, with an acatalectic iambic dimeter as epode. See 759. D = a stichic period composed of three iambic tetrameters. See 778.

414. *Thesm.* 433–42 (Scene I.).

Χο. οὐπώποτε ταύτης ἤκουσα – – ⏑⏑ – – – – ⏑ 2^V
πολυπλοκωτέρας γυναικὸς 404 ⏑⏑ ⏑ – ⏑ – ⏑ – ⏑
οὐδὲ δεινότερον λεγούσης, 383 – ⏑ – ⏑⏑ – ⏑ – –
436 πάντα γὰρ λέγειν δίκαια, – ⏑ – ⏑ – ⏑ – ⏑ 6
πάσας δ' ἰδέας ἐξήτασεν, 379, 404 5 – – ⏑⏑ – – – ⏑ – 2
437 πάντα δ' ἐβάστασε φρενὶ πυκνῶς τε
383, 404 – ⏑⏑ – ⏑⏑ ⏑⏑ ⏑ – ⏑
ποικίλους λόγους ἀνηῦρεν – ⏑ – ⏑ – ⏑ – ⏑
εὖ διεζητημένους· – ⏑ – – – ⏑ – 6^C
440 ὥστ' ἂν εἰ λέγοι παρ' αὐτὴν – ⏑ – ⏑ – ⏑ – –
Ξενοκλέης ὁ Καρκίνου, δοκεῖν ἂν αὐτόν,
10 ⏑⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑
442 ὡς ἐγῷμαι, πᾶσιν ὑμῖν – ⏑ – – – ⏑ – ⏑
ἄντικρυς μηδὲν λέγειν. – ⏑ – – – ⏑ – 9^C

436 ἰδέας Suidas: εἰδέας 437 ἐβάστασε Ed.: ἐβάστασεν 440 παρ' αὐτὴ Scaliger: παραυτῆς 441 Ξενοκλέης Bentley: Ξενοκλῆς

Non-antistrophic. A = AAB (433–6 = 437–9, 440–2). A = ab, 2 6, pericopic dyad: dimeter, hexameter. See 770. B is an indivisible nonameter. See 773.

415. *Eccl.* 952–9 = 960–7 (Episode II.).

Strophe.

Νεᾶνις. δεῦρο δὴ δεῦρο δή, – ∪ – · – ∪ – 2^{C}
φίλον ἐμόν, δεῦρό μοι πρόσ- 395 ⏑ ∪ – · – ∪ – ∪
953 ελθε καὶ ξύνευνος – ∪ – ∪ – · ∪ 4^{CV}
τὴν εὐφρόνην ὅπως ἔσει, 404 – – ∪ – ∪ – ∪ –
πανύ γάρ ⟨δεινός⟩ τις ἔρως με δονεῖ 379 5 ⏑ – – – ⏑ – ⏑ –
955 τῶνδε τῶν σῶν βοστρύχων. · – ∪ – – – ∪ –
ἄτοπος δ' ἔγκειταί μοί τις ⏑ – – – – – ∪ 8^{CV}
πόθος, ὅς με διακναίσας ἔχει. 379 ⏑ – ∪ ⏑ – – ∪ – 2
958 μέθες, ἱκνοῦμαί σ', Ἔρως, 404 ⏑ ∪ – · – ∪ – 2^{C}
καὶ ποίησον τόνδ' ἐς εὐνὴν 10 – ∪ – – – ∪ – –
959 τὴν ἐμὴν ἱκέσθαι. – ∪ – ∪ – · – 4^{C}

Antistrophe.

Νεανίας. δεῦρο δὴ δεῦρο δή, – ∪ – · – ∪ – 2^{C}
καὶ σύ μοι καταδραμοῦσα – ∪ – · ⏑ ∪ – ∪
τὴν θύραν ἄνοιξον – ∪ – ∪ – · ∪ 4^{CV}
962 τήνδ', εἰ δὲ μή, καταπεσὼν κείσομαι.
75 – – ∪ – ∪ ∪ · ∪ – · – ∪ –
φίλον, ἀλλ' ἐν τῷ σῷ βούλομαι
379 5 ⏑ – – – – – ∪ –
κόλπῳ πληκτίζεσθαι μετὰ τῆς σῆς πυγῆς.
– – – – – – ⏑ – – – – 8^{C}
965 Κύπρι τί μ' ἐκμαίνεις ἐπὶ ταύτῃ;
383 ⏑ ∪ – – – ⏑ – – 2
μέθες, ἱκνοῦμαί σ', Ἔρως, ⏑ ∪ – · – ∪ – 2^{C}
καὶ ποίησον τήνδ' ἐς εὐνὴν – ∪ – – – ∪ – –
967 τὴν ἐμὴν ἱκέσθαι. 10 – ∪ – ∪ – · – 4^{C}

953 ξύνευνος Bothe : ξύνευνός μοι 954 δεινός Dindorf

The strophe and antistrophe constitute the fourth dyad in a proödic combination of eleven strophes. See 717. E = ABA (952–3 = 958–9, 954–7). A = ab, 2 4, pericopic dyad: trochaic dimeter and tetrameter. See 770. B = ab, 8 2, pericopic dyad: octameter, dimeter. See 770. The cola composing the octameter in the strophe are iambic dimeter, anapaestic dimeter, iambic dimeter and paroemiac; in the antistrophe iambic trimeter, logaoedic dimeter and catalectic anapaestic trimeter. The octameter is followed in each case by a

logaoedic dimeter, but this is in ascending rhythm in the strophe, in descending rhythm in the antistrophe.

The variation of the melody of the mesodic intermediate period in strophe and antistrophe is intentional and is found elsewhere. See 51. Reisig (*Coniectanea*, 323) would find the explanation of the metrical discrepancies in the young man's state of mind!

CHAPTER VIII

MINOR IONIC VERSE[1]

416. The fundamental colon of ionic verse in Greek comedy is the dimeter, which consists of two minor ionic feet (**8 iv., 9 ii.**):

πάτερ, ἦν σού τι δεηθῶ; ⏑ ⏑ – – ⏑ ⏑ – – *Vesp.* 292

An ionic dimeter, composed of two simple feet or metres (**13**), normally consists of twelve primary times and eight syllables. All minor ionic verse is in ascending rhythm.

417. Aristophanes occasionally uses the trimeter. This normally consists of twelve syllables and eighteen times:

μὰ Δί' οὔ τἄρα προπέμψω σε τὸ λοιπόν
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ *Vesp.* 299

χαρίτων πλεῖστον ἔχουσαν μέρος ἁγνᾶν
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – *Ran.* 334 f.

The monometer does not normally occur.

418. The *χρόνος κενός* (**32**) of ionic verse is the second half of the thesis of the foot, a diseme time (**32**), and an ionic colon, by its suppression in the last metre, becomes catalectic (**33, 34**):

ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – *Vesp.* 300

419. Interchange of length is allowed in the fourth and fifth places of two contiguous metres, so that a short syllable occurs at the end of the first and a long at the beginning of the second:

μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς ⏑ ⏑ – ⏑ – ⏑ – – *Vesp.* 298

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[1] Major ionic verse does not occur in Greek comedy. 'Ionic,' therefore, in this book, when used without further definition, signifies 'minor ionic.'

This partial derangement of the rhythm is called anaclasis (*ἀνάκλασις*). See Schol. Heph. 148. 5 ff., 19 ff.

420. Normal and anaclastic metres may correspond in strophe and antistrophe:

ὁσίους εἰς θιασώτας = ⏑ ⏑ – – ⏑ ⏑ – –
φλογὶ φέγγεται δὲ λειμών ⏑ ⏑ – ⏑ – ⏑ – – *Ran.* 327 = 344

421. Anaclasis is sometimes partial and derangement of rhythm occurs only in the second metre, but in this case either the anaclastic or the normal form is found in the corresponding strophe or antistrophe:

πολύκαρπον μὲν τινάσσων =
γόνυ πάλλεται γερόντων
⏑ ⏑ – ⏓ – ⏑ – – *Ran.* 328 = 345
ἱερὰν ὁσίοις μίσταις χορείαν =
δάπεδον χοροποιὸν μάκαρ ἦβαν
⏑ ⏑ – · ⏑ ⏑ – – ⏓ ⏑ – – *Ran.* 336 = 353

422. The initial long syllable of this 'irrational' ionic metre (– ⏑ – –) is simply trace of an irrational syllable in the metre that probably was its source (⏑ – ⏑ –). See **615 ff.** This original metre (⏑ – ⏑ –) seems also to be the source, by acephalization, of the singular metre (– ⏑ –) with which the hypermeter in *Ran.* 326 ff. (**427**) begins.

423. The structure of the two ionic lyrics of regular form found in Aristophanes is hypermetrical. Hephaestion (38. 6 ff.) states that the most notable subordinate period is the catalectic tetrameter, and quotes a line in illustration from the comic poet Phrynichus:

ἃ δ' ἀνάγκα 'σθ' ἱερεῦσιν καθαρεύειν φράσομεν
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – Phryn. *frag.* 70

Cf. Eupol. 192.

424. A protracted metre of the form ⏑ ⏑ – · (**32**) is occasionally found at the beginning of a colon:

ποδὶ τὰν ἀκόλαστον ⏑ ⏑ – · ⏑ ⏑ – –
φιλοπαίσμονα τιμάν ⏑ ⏑ – · ⏑ ⏑ – – *Ran.* 332 f.

425. Ionic rhythm was thought to lack vigour and nobility. Dionysius in his rapid characterization of the style of Demosthenes (*De admir. vi dicendi*, xliii., 1093 R.) says that

one finds in the orator's speeches *τῶν ῥυθμῶν πολλαχῇ μὲν τοὺς ἀνδρώδεις καὶ ἀξιωματικοὺς καὶ εὐγενεῖς, σπανίως δέ που τοὺς ὑπορχηματικούς τε καὶ ἰωνικοὺς καὶ διακλωμένους.* Aristides (37 M., 24. 20 f. J.) even applies the epithet 'vulgar' to ionic rhythm: *ἰωνικὸς δὲ διὰ τὸ τοῦ ῥυθμοῦ φορτικόν, ἐφ' ᾧ καὶ οἱ Ἴωνες ἐκωμῳδήθησαν.* Compare the use of this word in Aristotle's *Politics* (v. v. 9, 1340 b), where the terms *φορτικός* and *ἐλευθέριος* are descriptive of the movement of contrasted rhythms. Aristides's suggested inference of the character of the rhythm from the soft and effeminate habits of the people who used it and gave it its name is often repeated by later writers, but especially with reference to major ionics. See the passages quoted by Amsel in his dissertation *De vi atque indole rhythmorum*, 101 ff.

426. *Vesp.* 291–302 = 303–16 (Parode).

Strophe.

Πα. ἐθελήσεις τί μοι οὖν ὦ **800** ⏑ ⏑ – – ⏑ ⏑ – –
292 πάτερ, ἢν σού τι δεηθῶ; ⏑ ⏑ – – ⏑ ⏑ – –
Κορ. α′ πάνυ γ' ὦ παιδίον. ἀλλ' εἰ- ⏑ ⏑ – – ⏑ ⏑ – –
πέ, τί βούλει με πρίασθαι ⏑ ⏑ – – ⏑ ⏑ – –
295 καλόν; οἶμαι δέ σ' ἐρεῖν ἀ- 5 ⏑ ⏑ – – ⏑ ⏑ – –
στραγάλους δήπουθεν ὦ παῖ. ⏑ ⏑ – ⏓ ⏓ ⏑ ⏑ – –
Πα. μὰ Δί' ἀλλ' ἰσχάδας ὦ παπ- ⏑ ⏑ – – ⏑ ⏑ – –
πία· ἥδιον γάρ. Κορ. α′. οὐκ ἄν
421 ⏑ ⏑ – ⏓ – ⏑ ⏑ – –
μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς.
419 ⏑ ⏑ – ⏑ – ⏑ ⏑ – –
Πα. μὰ Δί' οὔ τἄρα προπέμψω σε τὸ λοιπόν.
10 ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ 21^{v}
Κορ. α′ ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – 3^{c}
301 τρίτον αὐτὸν ἔχειν ἄλ- **424** ⏑ ⏑ – · ⏑ ⏑ – –
φιτα δεῖ καὶ ξύλα κἄψον· ⏑ ⏑ – – ⏑ ⏑ – ⏑ 4^{v}
‹ἔ ἔ,› σὺ δὲ σῦκά μ' αἰτεῖς;
78 ⏑ ⏑ ⏑ – ⏑ – – 2

Antistrophe.

Πα. ἄγε νυν ὦ πάτερ ἢν μὴ
τὸ δικαστήριον ἄρχων
305 καθίσῃ νῦν, πόθεν ὠνη-
σόμεθ' ἄριστον; ἔχεις ἐλ-

πίδα χρηστήν τινα νῷν ἢ
πόρον Ἕλλας ἱερόν;
Κορ. β′ ἀπαπαῖ φεῦ,
μὰ Δί′ οὐκ ἔγωγε νῷν οἶδ′
ὁπόθεν γε δεῖπνον ἔσται.
Πα. τί με δῆτ′ ὦ μελέα μῆτερ ἔτικτες;
Κορ. β′ ἵν′ ἐμοὶ πράγματα βόσκειν παρέχῃς.
ἀνόνητον ἄρ′ ὦ θυ-
λάκιόν σ′ εἶχον ἄγαλμα.
ἔ ἔ, πάρα νῷν στενάζειν.

297 παππία Bentley: παπία 302 ἒ ἔ Hermann 304 ἄρχων Dindorf: ἄρχων or ὧρχων 314 ἄρ′ ὦ θυλάκιόν σ′ Hermann: ἄρα σ′ ὦ θυλάκιόν γ′

Monostrophic dyad. B (716) = abcd, 21 3 4 2, pericopic tetrad: ionic hypermeter of twenty-one metres (twenty in the antistrophe), trimeter, tetrameter, catalectic iambic dimeter. See 772.

See the scholiast on 308. With ludicrous effect, Aristophanes changes the order of Pindar's phrase, Ἕλλας πόρον ἱερόν, leaves the colon incomplete intentionally, and reduces the following dimeter to an exclamatory monometer. See 51.

The omission of ἒ ἔ in the last colon of the strophe is probably due to accident. Editors who reject ἒ ἔ in both strophe and antistrophe do not agree in their analysis of the clause σὺ δὲ σῦκά μ′ αἰτεῖς = πάρα νῷν στενάζειν. Rossbach (*Spec. Metrik*[3], 328) assumes anaclasis and shortened catalexis (⏑ ⏑ – ⏑ – –), but any other form of catalexis in minor ionic cola than ⏑ ⏑ – is very doubtful. See also Luthmer, *De choriambo et ionico*, 81, and Schröder's extended discussion of the colon ⏑ ⏑ – ⏑ – – in his *Vorarbeiten*, 97 ff., and his final conclusion in his *Aristophanis Cantica*, 13.

427. *Ran.* 323–36 = 340–53 (Parode).

Strophe.

Ἡμ. α′ Ἴακχ′ ὦ 448 ⏑ – ⏑ 1[v]
πολυτίμητ′ ἐν ἕδραις ἐνθάδε ναίων,
⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – 3
Ἴακχ′ ὦ Ἴακχε, 448 ⏑ – – ⏑ – ⏑ 2[v]
ἐλθὲ τόνδ′ ἀνὰ λειμῶνα χορεύσων
422 – ⏑ – ⏑ ⏑ – – ⏑ ⏑ – –
ὁσίους εἰς θιασώτας, 420 ⏑ ⏑ – ⏑ ⏑ ⏑ – –
πολύκαρπον μὲν τινάσσων
421 ⏑ ⏑ – ⏑ – ⏑ – –
περὶ κρατὶ σῷ βρύοντα ⏑ ⏑ – ⏑ – ⏑ – –
στέφανον μύρτων, θρασεῖ δ′ ἐγκατακρούων
⏑ ⏑ – ⏑ – ⏑ – – ⏑ ⏑ – –

332 ποδὶ τὰν ἀκόλαστον ∪ ∪ – · ∪ ∪ – –
φιλοπαίσμονα τιμάν, 10 ∪ ∪ – · ∪ ∪ – –
334 χαρίτων πλεῖστον ἔχουσαν μέρος ἀγνᾶν,
∪ ∪ – – ∪ ∪ – – ∪ ∪ – –
ἱερὰν ὁσίοις μύσταις χορείαν.
∪ ∪ – · ∪ ∪ – – ⏑ ∪ – – 22

Antistrophe.

Ἡμ. β′ ἔγειρε
φλογέας λαμπάδας ἐν χερσὶ τινάσσων
Ἴακχ' ὦ Ἴακχε,
343 νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμών·
γόνυ πάλλεται γερόντων·
ἀποσείονται δὲ λύπας
347 χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς
349 ἱερᾶς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων
351 προβάδην ἕξαγ' ἐπ' ἀνθηρὸν ἕλειον
δάπεδον χοροποιὸν μάκαρ ἦβαν.

323 πολυτίμητ' Reisig : πολυτιμήτοις 331 θρασεῖ Princeps : θάρσει or θύρσω 333 φιλοπαίσμονα van Herwerden : φιλοπαίγμονα τιμάν Princeps : τιμᾷ 335 ἀγνᾶν Kaibel : ἀγνὰν or ἀγνὴν 336 μύσταις Princeps : μύσταισι 341 χερσὶ Hermann : χερσὶ γὰρ ἥκει 350 φέγγων Bothe : φλέγων, which would be a reversion to primitive form (**428**, iv.) and would involve a lengthening before mute and liquid that is not found elsewhere in the melic verse of Aristophanes. See **790 ff.**

Monostrophic dyad. B (**704**) = abcd, 1 3 2 22, pericopic tetrad, bacchiac monometer, ionic trimeter, bacchiac dimeter, ionic hypermeter of twenty-two metres. See **772.**

'FREE' IONICS

428. In course of time minor ionic rhythm developed great variety of form. An example of this licentious manner of composition is found in *Thesm.* 101 ff., a parody that ridicules the effeminate ('modern') tragic poet Agathon. This exhibits, in addition to the forms found in the severer type of composition, metres of the following constitution:

i. By resolution of ∪ ∪ – – : ∪ ∪ ⏑ – (cola 11, 14, 21) and ∪ ∪ – ⏑ (3, 20, 22).

ii. The form – ∪ – – (**419 ff.**) as the first metre of the dimeter (9, 12, 13), and as the second (6, 8, 12, 13, 17, 18, 23) without the ordinary restriction (**421**).

iii. By resolution of the foregoing: – ∪ ⏑ – (7, 10, 19, 25) and – ∪ ⏑ ⏑ (15).

iv. By interior anaclasis of the forms ⏑ ⏑ – – and – ⏑ – –: ⏑ – ⏑ – (16) and – – ⏑ – (20). This was a reversion to what was probably the original form. See **422**.

v. By resolution of the anaclastic form ⏑ – ⏑ –: ⏑ – ⏑ ⏑ (16).

vi. The protracted form ⏑ ⏑ – · (**424**) within the colon (20). It will be observed that resolution of only normally long syllables is allowed. This is the ground of objection to the reading *λέγε νυν* (or *νιν*) *εὐπίστως δὲ τοὐμὸν* (⏑ ⏑ ⏑ – – – ⏑ – –) adopted by some editors in *Thesm.* 105, not the correption of *νύν*, which occurs in tragedy and might therefore be used in parody of a tragic writer.

429. *Thesm.* 101–129 (Prologue).

SIMULATED DUO

'Αγ. *ἱερὰν χθονίαις δε-* ⏑ ⏑ – · ⏑ ⏑ – –
ξάμεναι λαμπάδα κοῦραι ⏑ ⏑ – – ⏑ ⏑ – –
ξὺν ἐλευθερίᾳ πατρί- ⏑ ⏑ – · ⏑ ⏑ – ⏑
δι χορεύσασθε βοάν. ⏑ ⏑ – – ⏑ ⏑ – 8ᶜ
Χο. *τίνι δαιμόνων ὁ κῶμος;* ⏑ ⏑ – ⏑ – ⏑ – –
λέγε νυν· πίστως δὲ τοὐμὸν ⏑ ⏑ – – – ⏑ – –
δαίμονας ἔχει σεβίσαι. – ⏑ ⏑ – ⏑ ⏑ – 6ᶜ
'Αγ. *ἄγε νυν ὄλβιζε Μοῦσα* ⏑ ⏑ – – – ⏑ – –
χρυσέων ῥύτορα τόξων – ⏑ – – ⏑ ⏑ – –
Φοῖβον, ὃς ἱδρύσατο χώρας – ⏑ ⏑ – ⏑ ⏑ – –
γύαλα Σιμούντιδι γᾷ. ⏑ ⏑ ⏑ – ⏑ ⏑ – 8ᶜ
Χο. *χαῖρε καλλίσταις ἀοιδαῖς* – ⏑ – – – ⏑ – –
Φοῖβ', ἐν εὐμούσοισι τιμαῖς – ⏑ – – – ⏑ – –
γέρας ἱερὸν προφέρων. ⏑ ⏑ ⏑ – ⏑ ⏑ – 6ᶜ
'Αγ. *τάν τ' ἐν ὄρεσι δρυογόνοισιν* – ⏑ ⏑ ⏑ ⏑ ⏑ – –
κόραν ἀείσατ' Ἄρτεμιν ἀγροτέραν.
⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ – 5ᶜ
Χο. *ἕπομαι κλῄζουσα σεμνὸν* ⏑ ⏑ – – – ⏑ – –
γόνον ὀλβίζουσα Λατοῦς ⏑ ⏑ – – – ⏑ – –
Ἄρτεμιν ἀπειρολεχῆ. – ⏑ ⏑ – ⏑ ⏑ – 6ᶜ
'Αγ. *Λατώ τε κρούματά τ' Ἀσιάδος ποδὶ*
– – ⏑ – ⏑ ⏑ – · ⏑ ⏑ – ⏑
παράρυθμ' εὔρυθμα Φρυγίων **792** ⏑ ⏑ – – ⏑ ⏑ ⏑ –
διανεύματα Χαρίτων. ⏑ ⏑ – ⏑ ⏑ ⏑ – 7ᶜ
Χο. *σέβομαι Λατώ τ' ἄνασσαν* ⏑ ⏑ – – – ⏑ – –
κίθαρίν τε ματέρ' ὕμνων ⏑ ⏑ – ⏑ – ⏑ – –
ἄρσενι βοᾷ δόκιμον. – ⏑ ⏑ – ⏑ ⏑ ⏑ 6ᶜᵛ

Ἀγ. τᾷ φάος ἔσσυτο δαιμονίοις	342	– ⏑ – ⏑	– ⏑ – 2^C
ὄμμασιν ἀμετέρας τε δι' αἰφνιδί-		– ⏑ – ⏑	– ⏑ – ⏑
ου ὀπός, ὧν χάριν		– ⏑ – ⏑	3
ἄνακτ' ἄγαλλε Φοῖβον.	78	⏑ – ⏑ –	⏑ – – 2^C
129 χαῖρ' ὄλβιε παῖ Λατοῦς.			
	570, 511	30	– – ⏑ ⏑ – – – 2^C

102 ἐλευθερίᾳ Hermann : ἐλευθέρᾳ 103 χορεύσασθε Bentley : χορεύσασθαι 105 πίστως von Wilamowitz : εὐπίστως 106 ἔχει Suidas : ἔχεις 107 ὄλβιζε Bentley : ὄπλιζε 114 ὀρυγόνοισιν von Wilamowitz : ὀρυγόνοισι 115 ἀείσατ' Küster : ἀείσαντ' 125 δόκιμον Schol. : δοκίμῳ 126 φάος Fritzsche : φῶς 128 Φοῖβον Dindorf : Φοῖβον τιμᾷ

In 109 the augment is omitted, as often in tragedy, and ι is short (790).

Aristophanes, as if in apology for the extreme licence he has allowed himself in metrical forms, has given the lyric as a whole a singularly simple and attractive structure. It is a non-antistrophic systematic period, composed of four intermediate periods, AABC, arranged as an epodic tetrad. A = ab, 8 6, pericopic dyad: octameter, hexameter. See 770. B = abcb, 5 6 7 6, proödic tetrad: a pentameter as proöde to two hexameters that enclose a heptameter. See 750. C = abcd, 2 3 2 2, pericopic tetrad: catalectic dactylic dimeter, dactylic trimeter, catalectic iambic dimeter, acephalous Glyconic. See 772.

Our poet has allowed himself the following correspondences of metres in paired subordinate periods: ⏑ ⏑ – ⏓, ⏔ ⏑ – –, ⏔ ⏑ ⏖ ⏓, ⏑ ⏑ – ∞, ⏑ ⏑ ⏖ –, ⏔ ⏑ – ⏔, ⏖ ⏑ ⏑ –, ⏑ ⏑ – ⏖ !

See von Wilamowitz, *Isyllos*, 155 ff.

CHAPTER IX

PAEONIC VERSE

430. The fundamental colon of paeonic verse is the dimeter, which consists of a combination of two simple feet, two paeons or their equivalent, two cretics or a paon and a cretic (**8 iii., 9 iii.**):

ὦ μιαρὲ καὶ βδελυρὲ	– ∪ ⏑ – ∪ ⏑	*Eq.* 303
προστατεῖ ῥητόρων	– ∪ – – ∪ –	*Eq.* 325
δανότατα τοῦ θέρους	– ∪ ⏑ – ∪ –	*Pax* 1134
οὐχ ὁρᾷς σειόμενον;	– ∪ – – ∪ ⏑	*Ach.* 344

The last combination is the least common, but it is legitimate.

431. A paeonic dimeter has the measure of ten primary times, the simple foot or metre (**13**) being hemiolic. Paeonic verse is in descending rhythm.

432. The paeonic trimeter consists of three simple feet or metres, and has the measure of fifteen primary times:

ἠρινά τε βοσκόμεθα παρθένια
– ∪ ⏑ – ∪ ⏑ – ∪ ⏑ *Av.* 1099

ὦ κατάλαβρ', ὦ κιθαραοιδότατε
– ∪ ⏑ – ∪ ⏑ – ∪ ⏑ Eupol. *frag.* 293

ἠκολούθουν Φαύλλῳ τρέχων
– ∪ – – ∪ – – ∪ – *Ach.* 214

σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατά σε
– ∪ – – ∪ ⏑ – ∪ ⏑ *Ach.* 294 f.

ὡς ἐμὲ λαβοῦσα τὸν δημότην
– ∪ ⏑ – ∪ – – ∪ – *Ach.* 675

The trimeter is rare.

433. Trimeters sometimes occur in pairs in the analyses of Heliodorus where a triple dimetrical division would be expected, and

is adopted in this book. His text thus sometimes avoided dimeters of the form – ∪ – – ∪ ⏑, but these are legitimate. See *Ach.* 665 ff. (**453**) and the metrical scholium. Heliodorus also classifies the tetrameter as a colon, where dimetrical division is imperative, since the tetrameter would be an isomeric compound foot and would exceed the allowed limit (**22** f.), but this usage is probably mere licence of speech, just as he calls the trochaic tetrameter also a colon. Furthermore, it should be observed that Heliodorus does not use the terms *δίμετρον* and *τρίμετρον* to designate the dimeter and trimeter, but invariably *δίρρυθμον* and *τρίρρυθμον*, since he does not, as Hephaestion does, include paeons among the principal metra—'metra prototypa.' See Hense, *Heliodoreische Untersuchungen*, 119 ff. Paeons, in fact, occur only in melic composition.

434. The monometer does not occur. The apparent instance in *Ach.* 971 (**456**) is probably not authentic. See the critical note.

435. The pentameter might occur as a colon, since it is a hemiolic compound foot (**24**), but Heliodorus rejects it. See the metrical scholium on *Ach.* 284 ff. (**452**) in which 294 f. is called dicolic. No longer colon than the trirrhythmon is recognized by Heliodorus in his analysis of any of the paeonic odes of Aristophanes.

436. Resolution of the long syllable of the thesis of the cretic form of the paeonic metre rarely occurs. Hephaestion (41. 7 ff.) notes this licence in a period in the *Husbandmen*:

ἐν ἀγορᾷ δ' αὖ πλάτανον ⏑ ∪ ÷ – ∪ ⏑
εὖ διαφυτεύσομεν – ∪ ⏑ – ∪ – Ar. *frag.* 111

Cf. *Av.* 246 (**595**).

437. A single catalectic paeonic period occurs in Greek comedy:

ἔχετε λειμῶνά τ' ἐρό- ⏑ ∪ – – ∪ ⏑
εντα Μαραθῶνος – ∪ ⏑ – ∪ᵛ *Av.* 246 f.

Cf. Heph. 42. 15 ff. See **34**. With this exception, all subordinate periods in Aristophanes close with a cretic.

438. A long syllable does not admit protraction in paeonic verse. See **32**.

439. Dimeters and trimeters are not used independently as subordinate periods. The favourite subordinate period in paeonic verse is the tetrameter, composed of two dimeters, but in Aristophanes its use is almost restricted to stichic formations,

as in *Ach.* 976 ff. (**456**), *Vesp.* 1275 ff. (**457**). With one exception (*Ach.* 984) the tetrameter in Aristophanes consists of three paeons and a cretic. The same form occurs also in Eupol. 160, Ar. *frag.* 110, 333, 507. Aristophanes uses the pentameter, hexameter and octameter freely. These may consist solely of cretics, as in *Ach.* 214 f. (**449**), *Eq.* 322 ff. (**451**), once, in an octameter, solely of paeonics, except the last metre (*Ach.* 216 ff.). Generally, however, there is great variety of arrangement, but the principle holds that cretics are placed at the beginning and close of the subordinate period, paeons within it. It seems reasonable to conclude that fragments which are quoted from the comic poets as tetrameters but have not the regular form of the tetrameter (– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ –, see above) were parts of hexameters, octameters or hypermeters. Cf. Phryn. 57, Aristoph. *frag.* 334, 699. See also Eubul. 112. Theopompus, on the authority of Hephaestion (42. 8 ff.), affected a pentameter composed of four paeons and a cretic, the 'Theopompeum':

πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσιν ἐμῆς ἀπὸ συνουσίας Theopomp. 38

440. Paeonic verse admits hypermeters freely. Aristophanes has employed the dodecameter six times in the plays now extant and a hypermeter of eighteen metres twice. Hypermeters show great variety of form through free mingling of paeons and cretics.

441. On the combination of subordinate periods, hypermeters and intermediate periods to form systematic periods, see **720 ff.**

442. Paeonic rhythm has special affinity for trochaic rhythm. It is combined, in the paeonic and occasionally in other odes of Aristophanes, also with iambic, anapaestic and dactylic rhythms. Cf. Ar. *frag.* 506, in which a paeonic series appears to be introduced by a melic anapaestic trimeter:

ἅλις ἀφύης μοι, 271 ⏑ ⏑ – –
παρατέταμαι γὰρ τὰ λιπαρὰ κάπτων. ⏑ ⏑ – – ⏑ ⏑ – – 3
ἀλλὰ φέρεθ' ἡπάτιον – ⏑ ⏑ – ⏑ ⏑
ἢ καπριδίου νέου – ⏑ ⏑ – ⏑ –
κόλλοπά τιν'· εἰ δὲ μή, 5 – ⏑ ⏑ – ⏑ –
πλευρὸν ἢ γλῶτταν ἢ – ⏑ – – ⏑ –
σπλῆνά γ' ἢ νῆστιν, ἢ – ⏑ – – ⏑ –
δέλφακος ὀπωρινῆς – ⏑ ⏑ – ⏑ –
ἡτριαίαν φέρετε δεῦρο μετὰ – ⏑ – – ⏑ ⏑ – ⏑ ⏑
κολλάβων χλιαρῶν. 10 – ⏑ – – ⏑ – 17
0

Cf. also Anax. 12, in which an enoplic pentameter introduces a paeonic series of which only the beginning is quoted:

τοὺς μὲν ὀρεονόμους ὑ- 475 – ∪ ∪ – ∪ ∪ – – ˉ
μῶν ποιήσει δέλφακας ἠλιβάτους, 483 – ∪ – – – ∪ ∪ – ∪ ∪ – 5^c
τοὺς δὲ πάνθηρας, ἄλ- – ∪ – – ∪ – ˉ
λους ἀγρώστας λύκους – ∪ – – ∪ –
⟨ἢ⟩ λέοντας . . . . 5 – ∪ – – × ×

In the celebrated monody in *Av.* 227 ff. (**595**) paeonic is one of the nine associated rhythms. See also *Ran.* 1359 ff. (**592**).

443. Correspondence between paeon and cretic (– ∪ ⏑ and – ∪ ⏓) is allowed in strophe and antistrophe and in two corresponding subordinate periods, but it is not common.

444. In the tetrameter and in the longer subordinate periods and hypermeters cola are frequently joined within a word. The principle that the close of a cretic must coincide with the end of a word does not hold in comedy.

445. Heliodorus names this verse paeonic. Cratinus, in a well-known verse of the *Trophonius* (*frag.* 222), calls it cretic. See Heph. 40. 8 ff. On the probable relation of the cretic to the paean see **620**. On paeonic-trochaic rhythm see **223 ff.**

446. Paeonic rhythm is not found in the last five plays of Aristophanes, except in a single subordinate period in a parody (*Ran.* 1359 f., **592**), nor in the *Clouds*. It is spirited, and was regarded as especially adapted to the movement of a lively dance. Aristides (98 M., 60. 1 ff. J.) implies that hemiolic rhythms are even livelier and quicker than trochaic: *τοῖς δ' ἐν ἡμιολίῳ λόγῳ θεωρουμένοις ἐνθουσιαστικωτέροις εἶναι συμβέβηκεν.* He evidently applies the epithet in the sense ('passionate,' 'inspiring') in which Aristotle uses it in his *Politics* (v. vii. 1341^b) in his classification of melodies: *τὰ μὲν ἠθικά, τὰ δὲ πρακτικά, τὰ δ' ἐνθουσιαστικά.* Aristophanes has the rhythm chiefly in the *Acharnians* and *Equites*, plays written in the heyday of his youth, when he was himself a lively young man about town. In the parode of the *Acharnians* (204 ff., **449**; 284 ff., **452**) it is used to express the rising excitement of the chorus; in the parode of the *Equites* (303 ff., **450**; 322 ff., **451**), in passionate denunciation of Cleon. Emotion is expressed in the second stasimon of the *Acharnians* (971 ff., **456**), but the tone is milder. The language in which the Muse is invoked at the beginning

of the parabasis of the *Acharnians* (665 ff., **453**) is significant: *δεῦρο Μοῦσ' ἐλθὲ φλεγυρὰ πυρὸς ἔχουσα μένος ἔντονος Ἀχαρνική* Compare also the phraseology at the close of the strophe. The sentiment in the antistrophe is bitter complaint. In the following plays the scene is often domestic and the tone lighter. It is quite appropriate to comedy that in some of these paeonic odes lively sentiments should be inspired by the prospect of dinner.

Bacchiac Rhythm

447. The bacchius (**8 iii.**, **9 iii.**) is a hemiolic foot and belongs in the same class with the paeon, but it is little used in Greek poetry and hardly at all in comedy. Cf. Hephaestion (43. 1 f.): *τὸ δὲ βακχειακὸν σπάνιόν ἐστιν, ὥστε εἰ καί ποτε ἐμπέσοι ἐπὶ βραχὺ εὑρίσκεσθαι.*

448. Two bacchiac dimeters in correspondence appropriately open the parode of the *Ranae* (316 f.) with invocation of Iacchus:

Ἴακχ' ὦ Ἴακχε	⏑ – – ⏑ – ⏑ᵛ
Ἴακχ' ὦ Ἴακχε	⏑ – – ⏑ – ⏑ᵛ

The foot derived its name from this use. The following ode begins with a monometer (**427**). For other dimeters see *Nub.* 708 (**289**), *Vesp.* 317 (**577**), *Ran.* 325 (**427**), 1346 (**592**). A single tetrameter is found in *Th.* 1144 (**387**):

φάνηθ' ὦ τυράννους στυγοῦσ' ὥσπερ εἰκός.

Lyrics in Paeonic Rhythm

449. *Ach.* 204–18 = 219–33 (Parode).

Strophe.

Κορ. α' *τῇδε πᾶς ἔπου δίωκε*	212	– ⏑ – ▽ – ⏑ – ▽
καὶ τὸν ἄνδρα πυνθάνου		– ⏑ – ⏑ – ⏑ ✕ 4ᶜᵛ
205 *τῶν ὁδοιπόρων ἁπάντων·*		– ⏑ – ▽ – ⏑ – –
τῇ πόλει γὰρ ἄξιον		– ⏑ – ⏑ – ⏑ ▽ 4ᶜᵛ
ξυλλαβεῖν τὸν ἄνδρα τοῦτον.	5	– ⏑ – ⏑ – ⏑ – ⏑
ἀλλά μοι μηνύσατε,		– ⏑ – ✕ – ⏑ ⏑ 4ᶜᵛ
207 *εἴ τις οἶδ' ὅποι τέτραπται*		– ⏑ – ⏑ – ⏑ – ✕
γῆς ὁ τὰς σπονδὰς φέρων.		– ⏑ – ✕ – ⏑ – 4ᶜ
Ἡμ. α' *ἐκπέφευγ', οἴχεται*		– ⏑ – – ⏑ –

φροῦδος. οἴμοι τάλας
τῶν ἐτῶν τῶν ἐμῶν·
211 οὐκ ἂν ἐπ' ἐμῆς γε νεό-
τητος, ὅτ' ἐγὼ φέρων
ἀνθράκων φορτίον
214 ἠκολούθουν Φαΰλλῳ τρέχων,
ὧδε φαύλως ἂν ὁ
216 σπονδοφόρος οὗτος ὑπ' ἐ-
μοῦ τότε διωκόμενος
ἐξέφυγεν οὐδ' ἂν ἐλα-
φρῶς ἂν ἀπεπλίξατο.

10 – ⏑ – – ⏑ – ¯
– ⏑ – – ⏑ ⏓ 6V
– ⏑ ⏑⏑ – ⏑ ⏑⏑ ¯
– ⏑ ⏑⏑ – ⏑ –
– ⏑ – – ⏑ ⏒ 6V
15 – ⏑ – – ⏑ – – ⏑ –
– ⏑ – – ⏑ ⏓ 5H
51 – ⏑ ⏑⏑ – ⏑ ⏑⏑ ¯
– ⏑ ⏑⏑ – ⏑ ⏑⏑
– ⏑ ⏑⏑ – ⏑ ⏑⏑ ¯
20 – ⏑ ⏒⏒ – ⏑ ⏒ 8V

Antistrophe.

Κορ. β' νῦν δ' ἐπειδὴ στερρὸν ἤδη τοὐμὸν ἀντικνήμιον
220 καὶ παλαιῷ Λακρατείδῃ τὸ σκέλος βαρύνεται,
οἴχεται. διωκτέος δέ· μὴ γὰρ ἐγχάνοι ποτὲ
μηδέ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας.
Ἡμ. β' ὅστις ὦ Ζεῦ πάτερ καὶ θεοὶ τοῖσιν ἐχθροῖσιν ἐσπείσατο,
226 οἷσι παρ' ἐμοῦ πόλεμος ἐχθοδοπὸς αὔξεται τῶν ἐμῶν χωρίων·
229 κοὐκ ἀνήσω πρὶν ἂν σχοῖνος αὐτοῖσιν ἀντεμπαγῶ
231 ὀξὺς ὀδυνηρὸς ἐπίκωπος, ἵνα μήποτε πατῶσιν ἔτι τὰς ἐμὰς ἀμπέλους.

220 Λακρατείδῃ Bentley : Λακρατίδῃ 221 ἐγχάνοι Brunck : ἐγχάνῃ

Monostrophic dyad. A = AB (204–7, 208–18). A is a stichic period composed of four trochaic tetrameters. See 778. B = aabc, 6 6 5 8, epodic tetrad: two hexameters and a pentameter, with an octameter in the strophe, but heptameter in the antistrophe (51), as epode. See 743.

See the metrical scholium on *Ach.* 204 and the comment in 728. Heliodorus is here followed in regarding 204–8 = 219–22 as melic.

450. *Eq.* 303–13 = 382–90 (Debate I.).

Strophe I.

Ἡμ. α' ὦ μιαρὲ καὶ βδελυρὲ
κράκτα τοῦ σοῦ θράσους
305 πᾶσα μὲν γῆ πλέα,
πᾶσα δ' ἐκκλησία
καὶ τέλη καὶ γραφαὶ
καὶ δικαστήρι' ὦ
βορβοροτάραξι καὶ
310 τὴν πόλιν ἅπασαν ἡ-
μῶν ἀνατετυρβακώς·
Κορ. α' ὅστις ἡμῶν τὰς Ἀθήνας
ἐκκεκώφωκας βοῶν

– ⏑ ⏑⏑ – ⏑ ⏑⏑
– ⏑ ⏓⏓ – ⏑ –
– ⏑ – – ⏑ – ¯
– ⏑ – – ⏑ –
5 – ⏑ – – ⏑ –
51 (ant. – ⏑ – – ⏑ –
– ⏑ ⏑⏑ – ⏑ –
– ⏑ ⏑⏑ – ⏑ – ¯
– ⏑ ⏑⏑ – ⏑ ⏓ 18V
212 10 – ⏑ – – – ⏑ – –
– ⏑ – – – ⏑ – 4C

313 κἀπὸ τῶν πετρῶν ἄνωθεν — ⏑ — ▽ — ⏑ — —
τοὺς φόρους θυννοσκοπῶν. — ⏑ — ⏓ — ⏑ — 4^{C}

Antistrophe I.

Ἡμ. β' ἦν ἄρα πυρός ‹γ'› ἕτερα
θερμότερα καὶ λόγων
ἐν πόλει τῶν ἀναι-
δῶν ἀναιδέστεροι,
385 καὶ τὸ πρᾶγμ' ἦν ἄρ' οὐ φαῦλον ὧδ',
ἀλλ' ἔπιθι καὶ στρόβει,
μηδὲν ὀλίγον ποίει.
388 νῦν γὰρ ἔχεται μέσος.
Κορ. β' ὡς ἐὰν νυνὶ μαλάξῃς
αὐτὸν ἐν τῇ προσβολῇ,
390 δειλὸν εὑρήσεις· ἐγὼ γὰρ
τοὺς τρόπους ἐπίσταμαι.

304 *κράκτα* Dobree: *καὶ κράκτα* or *καὶ κεκράκτα* 312 *ἐκκεκόφωκας* Reiske: *ἐκκεκώφηκας* or *ἐκκεκώφευκας* 382 γ' Princeps: om.

First dyad (AA) of an antistrophic pericope. See **705**. A = abb, 18 4 4, proödic triad: a paeonic hypermeter of eighteen metres in the strophe, seventeen in the antistrophe, as proöde to two trochaic tetrameters. See **738**.

See the metrical scholia on *Eq.* 303 ff. and 382 ff. and notes.

451. *Eq.* 322–32 = 397–406 (Debate I.).

Strophe II.

Ἡμ. α' ἆρα δῆτ' οὐκ ἀπ' ἀρ- — ⏑ — — ⏑ —
χῆς ἐδήλους ἀναί- — ⏑ — — ⏑ —
324 δειαν ἥπερ μόνη — ⏑ — — ⏑ —
προστατεῖ ῥητόρων; — ⏑ — — ⏑ ⏓ 8^{V}
326 ᾗ σὺ πιστεύων ἀμέλγεις **212** 5 — ⏑ — — — ⏑ — —
τῶν ξένων τοὺς καρπίμους — ⏑ — — — ⏑ ⏓ 4^{CV}
327 πρῶτος ὤν· ὁ δ' Ἱπποδάμου — ⏑ — ▽ — ⏑ — —
λείβεται θεώμενος. — ⏑ — ⏑ — ⏑ ▽ 4^{CV}
328 ἀλλ' ἐφάνη γὰρ ἀνὴρ ἕτερος πολὺ
389, 342 — ⏑̲ — ⏑̲ — ⏑̲ — ⏑̲
σοῦ μιαρώτερος, ὥστε με χαίρειν, 10 — ⏑̲ — ⏑̲ — ⏑̲ — — 4
330 ὅς σε παύσει καὶ πάρεισι, **212** — ⏑ — — — ⏑ — ⏑
δῆλός ἐστιν αὐτόθεν, — ⏑ — ▽ — ⏑ ⏑ 4^{CV}
331 πανουργίᾳ τε καὶ θράσει **78, 506** ▽ — ⏑ — ⏑ — ⏑ —
332 καὶ κοβαλικεύμασιν. **51, 511** ⏑̣ ⏓ ▽ ⏓ ⏑ — ⏑ ▽ 4^{V}

Antistrophe II.

Ἡμ. β′ ὡς δὲ πρὸς πᾶν ἀναιδεύεται κοὐ μεθίστησι τοῦ χρώματος τοῦ παρεστηκότος.

400 εἴ σε μὴ μισῶ, γενοίμην ἐν Κρατίνου κῴδιον
καὶ διδασκοίμην προσᾴδειν Μορσίμου τραγῳδίᾳ.
402 ὦ περὶ πάντ' ἐπὶ πᾶσί τε πράγμασι δωροδόκοισιν ἐπ' ἄνθεσιν ἵζων,
404 εἶθε φαύλως ὥσπερ ἡδρες ἐκβάλοις τὴν ἔνθεσιν.
405 ᾄσαιμι γὰρ τότ' ἄν μόνον, "πῖνε πῖν' ἐπὶ συμφοραῖς."

325 ῥητόρων Bentley : τῶν ῥητόρων

Second dyad (BB) of an antistrophic pericope. See 705. B = AB (322–27, 328–32). A = abb, 8 4 4, proödic triad: a paeonic octameter as proöde to two trochaic tetrameters. See 738. B = abc, 4 4 4, pericopic triad: dactylic tetrameter, trochaic tetrameter, Aeolic diiambic tetrameter in the strophe, diiambo-Glyconic tetrameter in the antistrophe. See 771. See also 732.

See the metrical scholium on *Eq.* 322 f.

The Glyconic dimeter in the last colon of the antistrophe is a quotation from Simonides (*frag.* 14 Bergk⁴).

452. *Ach.* 284–302 = 335–46 (Parode II.).

LYRICAL DUO

Strophe.

Δι. Ἡράκλεις τουτὶ τί ἐστι; 212 – ∪ – ✕ – ∪ – ∪ ¯
τὴν χύτραν συντρίψετε. – ∪ – ✕ – ∪ ▭ 4^{cv}
Κορ. α′ σὲ μὲν οὖν καταλεύσομεν ὦ μιαρὰ κεφαλή.
277 ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – $3.^{c}$
Δι. ἀντὶ ποίας αἰτίας ὦ- 212 – ∪ – ✕ – ∪ – – ¯
χαρνέων γεραίτατοι; 5 – ∪ – ▭ – ∪ ✕ 4^{cv}
Κορ. α′ τοῦτ' ἐρωτᾷς; ἀναί- – ∪ – – ∪ – ¯
σχυντος εἶ καὶ βδελυρὸς – ∪ – – ∪ ⏑ ¯
289 ὦ προδότα τῆς πατρίδος, – ∪ ⏑ – ∪ ⏑
ὅστις ἡμῶν μόνος – ∪ – – ∪ ✕
291 σπεισάμενος εἶτα δύνα- 10 – ∪ ⏑ – ∪ ⏑ ¯
σαι πρὸς ἔμ' ἀποβλέπειν. – ∪ ▭ – ∪ ✕ 12^{v}
Δι. ἀντὶ δ' ὧν ἐσπεισάμην ἀ- 212 – ∪ – – – ∪ – ∪ ¯
κούσατ',—ἀλλ' ἀκούσατε. – ∪ – ∪ – ∪ ∪ 4^{cv}
Κορ. α′ σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατα σε
– ∪ – – ∪ ▭ – ∪ ⏑ ¯
χώσομεν τοῖς λίθοις. 15 – ∪ – – ∪ ✕ 5^{v}
Δι. μηδαμῶς πρὶν ἄν γ' ἀκούσητ'· 212 – ∪ – ▭ – ∪ – ✕
ἀλλ' ἀνάσχεσθ' ὠγαθοί. – ∪ – – – ∪ – 4^{c}
Κορ. α′ οὐκ ἀνασχήσομαι· – ∪ – – ∪ –

298 μηδὲ λέγε μοι σὺ λόγον· — ∪ ⏑⏑ — ∪ ⏑ –
299 ὡς μεμίσηκά σε Κλέ- — ∪ – — ∪ ⏑ –
ωνος ἔτι μᾶλλον, ὃν ἐ- — ∪ ⏑ — ∪ ⏑ –
γὼ κατατεμῶ ποθ' Ἱπ- — ∪ ⏑ — ∪ ⏑ –
πεῦσι καττύματα. — ∪ – — ∪ ⏑ 12[V]

Antistrophe.

Δι. ὡς ἀποκτενῶ, κέκραχθ'· ε-
γὼ γὰρ οὐκ ἀκούσομαι.
Κορ. β' ἀπολεῖς ἄρ' ὁμήλικα τόν-
δε φιλανθρακέα;
Δι. οὐδ' ἐμοῦ λέγοντος ὑμεῖς
ἀρτίως ἠκούσατε.
Κορ. β' ἀλλὰ γὰρ νῦν λέγ', εἴ
σοι δοκεῖ, τόν τε Λακε-
339 δαιμόνιον αὐτὸν ὅ τι
τῷ τρόπῳ σοὐστὶ φίλος,
340 ὡς τόδε τὸ λαρκίδιον
οὐ προδώσω ποτέ.
Δι. τοὺς λίθους νύν μοι χαμᾶζε
πρῶτον ἐξεράσατε.
Κορ. β' οὑτοί σοι χαμαί, καὶ σὺ κατά-
θου πάλιν τὸ ξίφος.
Δι. ἀλλ' ὅπως μὴ 'ν τοῖς τρίβωσιν
ἐγκάθηνταί που λίθοι.
Κορ. β' ἐκσέσεισται χαμᾶζ'·
οὐχ ὁρᾷς σειόμενον;
345 ἀλλὰ μή μοι πρόφασιν,
ἀλλὰ κατάθου τὸ βέλος,
346 ὡς ὅδε γε σειστὸς ἅμα
τῇ στροφῇ γίγνεται.

293 *ἀκούσατ'* Hamaker: *οὐκ ἴσατ'* R, *οὐκ ἴστε* A, *οὐκ ἴστε τε* or *τ'* or *γ'* cet. *ἀκούσωμεν* Elmsley: *ἀκούσομεν* 296 *ἄν γ'* Γ[2] (Bentley): *γ' ἄν* ΓΑΕ, *γ'* or *ἄν* cet. 298 *μοι σὺ* Hermann: *σύ μοι* R, *δὴ σὺ* or *σὺ* cet. 301 *ποθ' πεῦσι* Hermann: *τοῖσιν ἱππεῦσίν ποτ' ἐς* RΓE, with variants *τοῖς* or *τοῦσι*, *ἱππεῦσι*, *ποτε* (for *ποτ' ἐς*) in other MSS. 336 *ἆρ' ὁμήλικα* Reisig: *ἆρα θ' ἥλικα* or *τὸν ἥλικα* 341 *λίθους νύν μοι* Bentley: *νῦν μοι λίθους*

On apparent hiatus in 285 = 336 see *Lys.* 479 (303) and note.

The strophe and antistrophe constitute the dyad BB of a proödic ad. See 717. B = AA (284–92, 293–302). See 728. A = abac, (5) 4 12, epodic tetrad: two trochaic tetrameters that enclose an apaestic pentapody (77) in the first half of the strophe and a paeonic ntameter in the second half, with a paeonic dodecameter as epode. See 748.

See the metrical scholia on *Ach.* 284 ff., with the note, and on 335 ff.

453. *Ach.* 665–75 = 692–702 (Parabasis).

Strophe.

Ἡμ. α′ δεῦρο Μοῦσ' ἐλθὲ φλεγυ- – ∪ – – ∪ ⏑
ρὰ πυρὸς ἔχουσα μένος – ∪ ⏑ – ∪ ⏑
ἔντονος Ἀχαρνική. – ∪ ⏑ – ∪ ▽ 6H
667 οἷον ἐξ ἀνθράκων – ∪ – – ∪ – ¯
πρινίνων φέψαλος ἀ- – ∪ – – ∪ ⏑ ¯
νήλατ' ἐρεθιζόμενος – ∪ ⏑ – ∪ ⏑ ¯
οὐρίᾳ ῥιπίδι, – ∪ – – ∪ ∪ 8V
670 ἡνίκ' ἂν ἐπανθρακίδες – ∪ ⏑ – ∪ ⏑
ὦσι παρακείμεναι, – ∪ ⏑ – ∪ ∪ 4VH
671 οἱ δὲ Θασίαν ἀνακυ- – ∪ ⏑ – ∪ ⏑ ¯
κῶσι λιπαράμπυκα, – ∪ ⏑ – ∪ ▽ 4V
672 οἱ δὲ μάττωσιν, οὕ- – ∪ – – ∪ – ¯
τω σοβαρὸν ἐλθὲ μέλος – ∪ ⏑ – ∪ ⏑
ἔντονον ἀγροικότερον – ∪ ⏑ – ∪ ⏑
ὡς ἐμὲ λαβοῦσα τὸν δημότην. – ∪ ⏑ – ∪ – – ∪ – 9

Antistrophe.

Ἡμ. β′ ταῦτα πῶς εἰκότα, γέ-
ροντ' ἀπολέσαι πολιὸν
ἄνδρα περὶ κλεψύδραν,
694 πολλὰ δὴ ξυμπονή-
σαντα καὶ θερμὸν ἀπο-
μορξάμενον ἀνδρικὸν ἱ-
δρῶτα δὴ καὶ πολύν,
697 ἄνδρ' ἀγαθὸν ὄντα Μαρα-
θῶνι περὶ τὴν πόλιν;
698 εἶτα Μαραθῶνι μὲν ὅτ'
ἦμεν ἐδιώκομεν,
699 νῦν δ' ὑπ' ἀνδρῶν πονη-
ρῶν σφόδρα διωκόμεθα,
κἄτα προσαλισκόμεθα.
702 πρὸς τάδε τίς ἀντερεῖ Μαρψίας;

Monostrophic dyad. A = abccd, 6 8 4 4 9, proödic pentad: a hexameter as proöde to a periodic tetrad composed of an octameter, two tetrameters, and a nonameter. See **753**.

See the metrical scholium on *Ach.* 665 ff. See also **433**.

454. *Pax* 1127–39 = 1159–71 (Parabasis II.).

Strophe.

Ἡμ. α′ ἥδομαί γ' ἥδομαι 78, 38 – ∪ – · – ∪ –
κράνους ἀπηλλαγμένος ▽ – ∪ – · – ∪ –
τυροῦ τε καὶ κρομμύων. ⏑ – ∪ – · – ∪ –

1130 οὐ γὰρ φιλῃδῶ μάχαις, – – ◡ – · – ◡ – 8
ἀλλὰ πρὸς πῦρ διέλ- – ◡ – – ◡ – ¯
κων μετ' ἀνδρῶν ἑταί- – ◡ – – ◡ – ¯
ρων φίλων, ἐκκέας – ◡ – – ◡ – ¯
τῶν ξύλων ἄττ' ἂν ᾖ – ◡ – – ◡ –
δανότατα τοῦ θέρους – ◡ ◡ – ◡ –
1135 ἐκπεπρεμνισμένα, – ◡ – – ◡ ▭ 12[V]
κἀνθρακίζων τοὐρεβίνθου 212 – ◡ – – – ◡ – –
τήν τε φηγὸν ἐμπυρεύων, – ◡ – ▭ – ◡ –
χἄμα τὴν Θρᾷτταν κυνῶν – ◡ – ⏑ – ◡ – 6[C]
1139 τῆς γυναικὸς λουμένης. – ◡ – ⏑ – ◡ – 2[C]

Antistrophe.

Ἡμ. β' ἡνίκ' ἂν δ' ἀχέτας
1160 ᾄδῃ τὸν ἡδὺν νόμον,
διασκοπῶν ἥδομαι
τὰς Λημνίας ἀμπέλους,
1163 εἰ πεπαίνουσιν ἤ-
δη· τὸ γὰρ φῖτυ πρῳ-
ον φύσει· τόν τε φή-
ληχ' ὁρῶν οἰδάνοντ'·
1166 εἶθ' ὁπόταν ᾖ πέπων,
ἐσθίω κἀπέχω
χἄμα φήμ', "ὦραι φίλαι," καὶ
τοῦ θύμου τρίβων κυκῶμαι·
1170 κᾆτα γίγνομαι παχὺς
τηνικαῦτα τοῦ θέρους.

1135 *ἐκπεπρεμνισμένα* Bergk : *ἐκπεπρισμένα* or *ἐκπεπιεσμένα* 1159 *ἡνίκ' ἂν δ'* Hermann : *ἡνίκα δ' ἂν* or *ἡνίκ' ἂν* 1165 *οἰδάνοντ'* Bentley : *οἰδαίνοντ'* 1170 *γίγνομαι* Brunck : *γίνομαι*

Monostrophic dyad. A = abcd, 8 12 6 2, pericopic tetrad : iambic octameter, paeonic dodecameter, trochaic hexameter, trochaic dimeter. See 772.

See the metrical scholium on *Pax* 1127 ff. Heliodorus analyzes cola 5–8 into two trimeters and a dimeter in the strophe (1131–3), but into trimeter, dimeter, trimeter in the antistrophe (1163–5). See 433.

455. *Av.* 1058–71 = 1088–1101 (Parabasis II.).

Strophe.

Ἡμ. α' ἤδη 'μοὶ τῷ παντόπτᾳ 281 – – – – – – – 2[C]
καὶ παντάρχᾳ θνητοὶ πάντες – – – – – – – – –
1060 θύσουσ' εὐκταίαις εὐχαῖς. – – – – – – – 4[C]
πᾶσαν μὲν γὰρ γᾶν ὀπτεύω, – – – – – – – – –

σῴζω δ' εὐθαλεῖς καρποὺς — — — — — — — 4^C
κτείνων παμφύλων γένναν — — — — — — — 2^C
θηρῶν, ἃ πάντ' ἐν γαίᾳ — — — — — — — 2^C
1065 ἐκ κάλυκος αὐξανόμε- — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
νον γένυσι παμφάγοις — ⏑ ⏑⏑ — ⏑ —
1066 δένδρεσί τ' ἐφημένα — ⏑ ⏑⏑ — ⏑ —
καρπὸν ἀποβόσκεται· — ⏑ ⏑⏑ — ⏑ — 8
1067 κτείνω δ' οἳ κήπους εὐώδεις 281 — — — — — — — —
φθείρουσιν λύμαις ἐχθίσταις· — — — — — — — — 4
1069 ἑρπετά τε καὶ δάκετα ⟨πάνθ'⟩ ὅσαπερ — ⏑ ⏑⏑ — ⏑ ⏑⏑ — ⏑ ⏑⏑
1070 ἔστιν ὑπ' ἐμᾶς πτέρυγος — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
ἐν φοναῖς ὄλλυται. — ⏑ — — ⏑ ⏓ 7^V

Antistrophe.

Ἡμ. β' εὔδαιμον φῦλον πτηνῶν
1089 οἰωνῶν, οἳ χειμῶνος μὲν χλαίνας οὐκ ἀμπισχνοῦνται·
1091 οὐδ' αὖ θερμὴ πνίγους ἡμᾶς ἀκτὶς τηλαυγὴς θάλπει,
1093 ἀλλ' ἀνθηρῶν λειμώνων
φύλλων ⟨τ'⟩ ἐν κόλποις ναίω,
1095 ἡνίκ' ἂν ὁ θεσπέσιος ὀξὺ μέλος ἀχέτας θάλπεσι μεσημβρινοῖς ἡλιομανὴς βοᾷ.
1097 χειμάζω δ' ἐν κοίλοις ἄντροις νύμφαις οὐρείαις ξυμπαίζων·
1099 ἠρινά τε βοσκόμεθα παρθένια λευκότροφα μύρτα Χαρίτων τε κηπεύματα.

1060 εὐχαῖς Bentley: εὐχαῖσι(ν) 1064 ἃ Dobree: οἳ 1065 παμφάγοις Dobree: πολυφάγοις 1066 ἐφημένα Dobree: ἐφεζόμενοι or ἐφεζόμενα 1068 φθείρουσιν Bentley: φθείρουσι 1069 δάκετα ⟨πάνθ'⟩ Dissen: δάκεθ' 1094 τ' Bentley 1095 ὀξὺ μέλος Brunck: ὀξυβελής, ὀξυμελής, or ὀξυομελής 1096 ἡλιομανὴς Suid.: ὑφηλιομανὴς R, ὑφ' ἡλίῳ μανεὶς V

Monostrophic dyad. A = AB (1058–64, 1065–71). A = abbaa, 2 4 4 2 2, epodic pentad in anapaestic rhythm: a palinodic tetrad composed of a paroemiac, two tetrameters and a second paroemiac, with a third paroemiac as epode that repeats the melody of the first and fourth periods. See 757. B = abc, 8 4 7, pericopic triad: paeonic octameter, acatalectic anapaestic tetrameter, paeonic heptameter. See 771.

The contrast in form of the anapaestic and paeonic lines is as marked as possible. Cf. the spondaic anapaests in *Ran.* 372 ff. (301).

456. *Ach.* 971–985 = 986–999 (Stasimon II.).

Strophe I.

Ἡμ. α' εἶδες ὦ πᾶσα πόλι τὸν φρόνιμον — ⏑ — — ⏑ ⏑⏑ — ⏑ ⏑⏑
ἄνδρα τὸν ὑπέρσοφον, — ⏑ ⏑⏑ — ⏑ ⏒ 5^V
973 οἷ' ἔχει σπεισάμενος ἐμπορικὰ — ⏑ — — ⏑ ⏑⏑ — ⏑ ⏑⏑
χρήματα διεμπολᾶν, — ⏑ ⏑⏑ — ⏑ — 5

974 ὧν τὰ μὲν ἐν οἰκίᾳ — ⏑ ⏑⏑ — ⏑ —
χρήσιμα, τὰ δ' αὖ πρέπει — ⏑ ⏑⏑ — ⏑ —
χλιαρὰ κατεσθίειν. — ⏑ ⏑⏑ — ⏑ ⏓ 6H

Strophe II.

Κορ. α' αὐτόματα πάντ' ἀγαθὰ — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
τῷδέ γε πορίζεται. — ⏑ ⏑⏑ — ⏑ ⏒ 4H
977 οὐδέποτ' ἐγὼ Πόλεμον — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
οἴκαδ' ὑποδέξομαι, — ⏑ ⏑⏑ — ⏑ ⏒ 4H
978 οὐδὲ παρ' ἐμοί ποτε τὸν — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
Ἁρμόδιον ᾄσεται — ⏑ ⏑⏑ — ⏑ — 4
979 ξυγκατακλινείς, ὅτι πα- — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
ροινικὸς ἀνὴρ ἔφυ, — ⏑ ⏑⏑ — ⏑ ⏑ 4VH
980 ὅστις ἐπὶ πάντ' ἀγάθ' ἔ- — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
χοντας ἐπικωμάσας — ⏑ ⏑⏑ — ⏑ — 4
981 ἠργάσατο πάντα κακὰ — ⏑ ⏑⏑ — ⏑ ⏑⏑
κἀνέτρεπε κἀξέχει — ⏑ ⏑⏑ — ⏑ ⏓ 4V
982 κἀμάχετο καὶ προσέτι — ⏑ ⏑⏑ — ⏑ ⏑⏑
πολλὰ προκαλουμένου — ⏑ ⏑⏑ — ⏑ — 4
983 "πῖνε κατάκεισο λαβὲ — ⏑ ⏑⏑ — ⏑ ⏑⏑
τήνδε φιλοτησίαν" — ⏑ ⏑⏑ — ⏑ — 4
984 τὰς χάρακας ἧπτε πολὺ — ⏑ ⏑⏑ — ⏑ ⏑⏑ ¯
μᾶλλον ἐν τῷ πυρί, — ⏑ ⏓⏓ — ⏑ ⏑ 4VH
985 ἐξέχει θ' ἡμῶν βίᾳ τὸν 212 — ⏑ — — — ⏑ — ⏒
οἶνον ἐκ τῶν ἀμπέλων. — ⏑ — — — ⏑ — 4C

Antistrophe I.

Ἡμ. β' ἐπτέρωταί τ' ἐπὶ τὸ δεῖπνον ἅμα καὶ μεγάλα δὴ φρονεῖ,
τοῦ βιοῦ δ' ἐξέβαλε δεῖγμα <τάδε> τὰ πτερὰ πρὸ τῶν θυρῶν.
988 ὦ Κύπριδι τῇ καλῇ καὶ Χάρισι ταῖς φίλαις ξύντροφε Διαλλαγή,

Antistrophe II.

Κορ. β' ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.
991 πῶς ἂν ἐμὲ καὶ σέ τις Ἔρως ξυναγάγοι λαβών,
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.
ἢ πάνυ γερόντιον ἴσως νενόμικάς με σύ;
ἀλλά σε λαβὼν τρία δοκῶ γ' ἂν ἔτι προσβαλεῖν·
995 πρῶτα μὲν ἂν ἀμπελίδος ὄρχον ἐλάσαι μακρόν,
εἶτα παρὰ τόνδε νέα μοσχίδια συκίδων,
καὶ τὸ τρίτον ἡμερίδος ὄρχον, ὁ γέρων ὁδί,
καὶ περὶ τὸ χωρίον ἐλᾷδας ἅπαν ἐν κύκλῳ,
999 ὥστ' ἀλείφεσθαί σ' ἀπ' αὐτῶν κἀμὲ ταῖς νουμηνίαις.

971 *εἶδες ὦ* Suidas: *εἶδες ὦ εἶδες ὦ*. Compare the antistrophe 979
παρουνικὸς Elmsley: *παροίνιος* 981 *κἀνέτρεπε* Elmsley: *κἀνέτραπε* 987
δεῖγμα τάδε Brunck: *δείγματα* or *δεῖγμα*

The ode is an antistrophic pericope, AB = AB. See 705. A probably = aa'b, 5 5 6, epodic triad: two pentameters, with a hexameter as epode. See 737, 775 f. B is a stichic period of ten tetrameters in the strophe, but nine in the antistrophe, of which nine in the strophe and eight in the antistrophe are paeonic and one trochaic. See 778. See also 51.

See the metrical scholium on *Ach.* 971 ff. Heliodorus rightly denies that this is an epirrhematic syzygy, such as *Ach.* 665–718 (453), and gives his reasons.

457. *Vesp.* 1265–74, 1275–83 = 1284–91 (Stasimon I.).

Strophe I.

Ἡμ. α' πολλάκις δὴ 'δοξ' ἐμαυτῷ 212 – ⏑ – – – ⏑ – –
δεξιὸς πεφυκέναι καὶ – ⏑ – ⏑ – ⏑ – –
σκαιὸς οὐδεπώποτε· – ⏑ – ⏑ – ⏑ ⏑ 6^{CV}
1267 ἀλλ' Ἀμυνίας ὁ Σέλλου – ⏑ – ⏑ – ⏑ – –
μᾶλλον οὐκ τῶν Κρωβύλων 5 – ⏑ – – – ⏑ – 4^{C}
1268 οὗτος, ὅν γ' ἐγώ ποτ' εἶδον – ⏑ – ⏑ – ⏑ – ⏑
ἀντὶ μήλου καὶ ῥοᾶς δει- – ⏑ – – – ⏑ – – ˉ
1269 πνοῦντα μετὰ Λεωγόρου· πει- – ⏑ ⏑ ⏑ – ⏑ – – ˉ
νῇ γὰρ ἧπερ Ἀντιφῶν· – ⏑ – ⏑ – ⏑ – 8^{C}
1271 ἀλλὰ πρεσβεύων γὰρ εἰς Φάρσαλον ᾤχετ',
10 – ⏑ – – – ⏑ – – – ⏑ – ⏑
1272 εἶτ' ἐκεῖ μόνος μόνοις – ⏑ – ⏑ – ⏑ – 5^{C}
τοῖς Πενέσταισι ξυνῆν τοῖς – ⏑ – – – ⏑ – –
1274 Θετταλῶν, αὐτὸς πενέστης – ⏑ – – – ⏑ – –
ὢν ἐλάττων οὐδενός. – ⏑ – – – ⏑ ⏑ 6^{CV}

Strophe II.

Κορ. α' ὦ μακάρι' Αὐτόμενες 51 15 – ⏑ ⏑ – ⏑ ⏑
ὡς σε μακαρίζομεν – ⏑ ⏑ – ⏑ – 4
1276 παῖδας ἐφύτευσας ὅτι – ⏑ ⏑ – ⏑ ⏑
χειροτεχνικωτάτους· – ⏑ ⏑ – ⏑ – 4
1277 πρῶτα μὲν ἅπασι φίλον – ⏑ ⏑ – ⏑ ⏑ ˉ
ἄνδρα τε σοφώτατον, 20 – ⏑ ⏑ – ⏑ – 4
1278 τὸν κιθαραοιδότατον, – ⏑ ⏑ – ⏑ ⏑
ᾧ χάρις ἐφέσπετο· – ⏑ ⏑ – ⏑ ⏑ 4^{V}
1279 τὸν δ' ὑποκριτὴν ἕτερον – ⏑ ⏑ – ⏑ ⏑ ˉ
ἀργαλέον ὡς σοφόν· – ⏑ ⏑ – ⏑ ⏑ 4^{VH}

1280 εἶτ' Ἀριφράδην πολύ τι — ∪ ⏑ — ∪ ⏑ ¯
θυμοσοφικώτατον, — ∪ ⏑ — ∪ ▽ 4^{V}
1281 ὄντινά ποτ' ὤμοσε μα- — ∪ ⏑ — ∪ ⏑ ¯
θόντα παρὰ μηδενὸς — ∪ ⏑ — ∪ ▽ 4^{V}
1282 ἀλλ' ἀπὸ σοφῆς φύσεος — ∪ ⏑ — ∪ ⏑
αὐτόματον ἐκμαθεῖν — ∪ ⏑ — ∪ ⏓ 4^{V}
1283 γλωττοποιεῖν εἰς τὰ πορνεῖ' — ∪ — — — ∪ — ⏓
εἰσιόνθ' ἑκάστοτε. — ∪ — ▽ — ∪ ∪ 4^{CV}

Antistrophe I.

Ἡμ. β' * * * * * * * *

Antistrophe II.

Κορ. β' εἰσί τινες οἵ μ' ἔλεγον ὡς καταδιηλλάγην,
ἡνίκα Κλέων μ' ὑπετάραττεν ἐπικείμενος
καί με κακίσας ἔκνισε· κᾆθ' ὅτ' ἀπεδειρόμην,
οὐκτὸς ἐγέλων μέγα κεκραγότα θεώμενοι,
οὐδὲν ἄρ' ἐμοῦ μέλον, ὅσον δὲ μόνον εἰδέναι
σκωμμάτιον εἴποτέ τι θλιβόμενος ἐκβαλῶ.
1290 ταῦτα κατιδὼν ὑπό τι μικρὸν ἐπιθήκισα·
εἶτα νῦν ἐξηπάτησεν ἡ χάραξ τὴν ἄμπελον.

1282 *φύσεος* Bentley : *φύσεως* 1286 *κακίσας* Briel : *κακίσται*

This ode, like the preceding, is an antistrophic pericope, but the correspondent to the first systematic period is now lost: AB = <A>B. See 705. A = abcda, 6 4 8 5 6, pericopic pentad, but with reversion in the last subordinate period to the melody of the first: trochaic hexameter, tetrameter, octameter, pentameter, hexameter. See 772. B is a stichic period of nine tetrameters in the strophe (eight in the antistrophe), eight paeonic (seven in the antistrophe), and one trochaic. See 778.

See the metrical scholium on *Vesp.* 1265 ff. Heliodorus, influenced by the parabatic quality of 1265–74, inconsistently regards this ode as an epirrhematic syzygy. It is not, however, in the strophe and antistrophe, but in the epirrhemata of the true epirrhematic syzygy found in the parabasis (668), that the chorus addresses the audience. Furthermore, the reason given in the metrical note on *Ach.* 971 ff. for denying that the stichic periods BB are there epirrhemata, namely that they are not in the proper trochaic rhythm, is equally applicable here.

In R and V the first systematic period (1265–74) of the pericope is arranged in eleven *στίχοι*. See the metrical scholium. Some modern editors have followed this arrangement in part, and introduced an iambic cadence in some verses, but the rhythm is uninterruptedly trochaic.

CHAPTER X

DOCHMIAC VERSE

458. The fundamental form in dochmiac verse is a phrase, called dochmius, of which the metrical constitution is ⏑ – – ⏑ –, as *τί οὖν οὐ λέγεις* (*Ach.* 358). Various opinions have been expressed both in ancient and in modern times as to its source and rhythm (**624 f.**).

459. Two assumptions seem to be warranted by variant forms of this fundamental phrase. First, that the long syllables are theses admitting resolution:

πόλεμος αἴρεται	⏑ ⏑ – ⏑ – *Av.* 1188
τάχα δὲ μεταβαλοῦσ'	⏑ ⏑⏑ ⏑ – *Th.* 723
ὅ τι ποτ' ὦ σχέτλιε (cf. *Av.* 427-9)	⏑ ⏑ – ⏑ ⏑ *Ach.* 360
ὃν ἔρεβος ἐτέκετο	⏑ ⏑⏑ ⏑ ⏑ *Av.* 1193

Secondly, that both the short syllables are arses which admit irrationality. This manifestation may be combined with resolution of theses:

τις ταύτῃ περᾶν	– – – ⏑ – *Av.* 1195
λέξεις τ' ἀνοσίους	– – ⏑ ⏑ – *Th.* 720
ξὺν ἀδίκοις ἔργοις	⏑ ⏑ – – – *Th.* 716[b]
ὦ Πότνιαι Μοῖραι	– ⏑ – – – *Th.* 700[a]
μηκέτι τὴν ἐμὴν	– ⏑ – ⏑ – *Av.* 1264
εἰς δὲ δόλον ἐκάλεσε	– ⏑⏑ ⏑ ⏑ *Av.* 333[a]

460. Aristophanes rarely irrationalizes the second arsis, and in general he employs relatively few of the thirty-two forms (Seidler, *De versibus dochmiacis*, 55 f.) made possible by irrationalization and resolution.[1] He prefers ⏑ – – ⏑ –, has strong inclination

[1] The irrational forms of the fundamental phrase (1) ⏑ – – ⏑ – are (2) – – – ⏑ –, (3) ⏑ – – – –, (4) – – – – –. By resolution of *theses*, each of these four

towards ⏑ ⏑ – ⏑ – and – ⏑ – ⏑ –, which he employs about equally, and inclines also to ⏑ ⏑ ⏑ ⏑ ⏑. Other forms are occasional and rare.

461. On the assumptions stated, the dochmius has eight primary times and is octaseme, ⏑ – – ⏑ – = ⏑ ⏑ ⏑ ⏑ ⏑. This was the opinion held anciently.[1] On the relation of the dochmius to the primitive dimeter and on its name see **623 ff.**

462. For convenience the dochmius will be regarded in this book as a metre, and the dimeter and monometer as cola. The dochmius admits neither catalexis nor protraction.

463. In comedy the metrical form of the dochmiac metres in the strophe may be exactly repeated in the antistrophe, as in *Ach.* 358 ff. (**467**). In *Vesp.* 729 ff. (**469**) and *Av.* 1188 ff. (**465**) only simple variations occur, ⏑ – – ⏑ – (once), ⏑ ⏑ ⏑ ⏑ ⏑ (once), and ⏑ ⏑ ⏑ – ⏑ – (four times). Greater freedom of correspondence is found in *Ach.* 489 ff. (**468**) and *Th.* 667 ff. (**472**).

In *Aves* 327 ff. (**473**) Aristophanes intentionally changes the rhythm in strophe and antistrophe. The chorus sings in dochmiac rhythm in the strophe (333–335), in paeonic in the antistrophe (349–51). Each rhythm is singularly appropriate to the sentiment expressed. Similar intentional variation of melody is found elsewhere. See *Ach.* 492 f.~568 f. (**468**) and *Pax* 950–955~1033–38 (**583**). In the latter, diiambic correspond with aeolic cola. The attempt to secure metrical equivalence in these cases by 'emendation' and other devices[2] is unnecessary and unconvincing. See **51.**

464. The monometer occasionally occurs singly in comedy, inserted between other rhythms or at the close of a strophe. Cf. *Nub.* 1166[b], 1167[b] (**474**), *Vesp.* 733[b], 735[b] (**469**), 873 (**470**). Elsewhere two, three, four, five, seven, eight metres are joined, but in comedy no dochmiac subordinate period immediately follows another, without interposition of a period in different rhythm, except possibly in *Ach.* 566 ff. (**468**) and Aristoph. *frag.* 697. The dimeter and monometer may be assumed in all the

may theoretically assume seven other metrically equivalent forms. See Gleditsch, *Metrik*[3], 188, for a convenient summary.

[1] See the authorities cited in Kühne, *De dochmio quid tradiderint veteres.*

[2] Zielinski, for example (*Gliederung*, 331), regards both the strophe and the antistrophe of the lyric in the *Aves* (327 ff.) as anapaestic, and the paeons (349–51) as 'cyclic,' i.e. metrical equivalents of anapaests. Kock (*Die Vögel*[2], 265) regards 333–5 as partly anapaestic, partly paeonic; 349–51 as paeonic. Schröder (*Aristoph. Cant.* 32, 99) regards these verses as trochaic in both strophe and antistrophe (– ⏑ ⏑ ⏑ and ⏑ ⏑ ⏑ ⏑ = – ⏑ – ⏑).

dochmiac lyrics of comedy without resort to word-division. Generally also the first of the two metres composing the dimeter ends with a word, but this is neglected in *Ach.* 358 (**467**), 489, 495, 569 (**468**), *Nub.* 1163 (**474**), *Vesp.* 744 (**469**), *Av.* 310, and 1266, 1268 (**465**), *Thesm.* 724 (**472**), *Plut.* 640.

465. *Aves* 1188–95 = 1262–8 (Syzygy II.).

Strophe.

Ἡμ.α′ πόλεμος αἴρεται, πόλεμος οὐ φατὸς ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ –
1190 πρὸς ἐμὲ καὶ θεούς. ἀλλὰ φύλαττε πᾶς
⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ –
1192 ἀέρα περινέφελον, ὃν ἔρεβος ἐτέκετο,
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑
1194 μή σε λάθῃ θεῶν τις ταύτῃ περῶν.
– ⏑ – ⏑ – ⏑ – – ⏑ ⏑ 8d^{v}

Antistrophe.[1]

Ἡμ.β′ ἀποκεκλῄκαμεν διογενεῖς θεοὺς
1264 μηκέτι τὴν ἐμὴν διαπεραῖν πόλιν,
1266 μηδέ ⟨γέ⟩ τιν' ἱερόθυτον ἀνὰ δάπεδον ἔτι
1268 τῇδε βροτῶν θεοῖσι πέμπειν. καπνόν.

1266 γέ Blaydes

Monostrophic dyad. The period consists of a single dochmiac octameter. See 773.

466. The dochmius is frequently associated with other rhythms in comedy, especially with iambic, as in the four odes that follow.

467. *Ach.* 358–65 = 385–92 (Syzygy I.).

Strophe.

Ἡμ.α′ τί οὖν οὐ λέγεις ⏑ – – ⏑ –
ἐπίξηνον ἐξενεγκὼν θύραζ'
⏑ – – ⏑ – ⏑ – – ⏑ –
360 ὅ τι ποτ' ὦ σχέτλιε τὸ μέγα τοῦτ' ἔχεις;
⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ –
362 πάνυ γὰρ ἐμέ γε πόθος ὅ τι φρονεῖς ἔχει.
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ▽ 7d^{H}

[1] For convenience, all antistrophes in this section that contain a dochmiac subordinate period which exceeds the tetrameter in length are printed in cola, in the style of hypermetrical systematic periods, and thus precisely repeat the form of their strophes.

364 ἀλλ' ᾗπερ αὐτὸς τὴν δίκην διωρίσω,
78 5 – – ⏑ – ⏓ – ⏑ – ⏒ – ⏑ ⏓ 3H
θεὶς δεῦρο τοὐπίξηνον ἐγχείρει λέγειν.
– – ⏑ – – – ⏑ – – – ⏑ – 3

Antistrophe.

Ἡμ. β' τί ταῦτα στρέφει
τεχνάζεις τε καὶ πορίζεις τριβάς;
387 λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
389 σκοτοδασυπυκνότριχά τιν' Ἄιδος κυνῆν,
391 εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
ὡς σκῆψιν ἁγὼν οὗτος οὐκ εἰσδέξεται.

390 τιν' Brunck: τὴν 392 ἁγὼν Porson: ἀγὼν

Monostrophic dyad. A = abb, 7 3 3, proödic triad: a dochmiac heptameter as proöde to two melic iambic trimeters. See 738.

See the metrical scholium on *Ach.* 358 ff. Heliodorus divides the heptameter into five cola, but his arrangement necessitates word-division. Furthermore, he does not include the melic trimeters in the ode. It is to be noted that nevertheless he separates them from the following trimeters, regarding them as a distich.

468. *Ach.* 489–96 = 566–71 (Syzygy II.).

Strophe.

Κορ. α' τί δράσεις; τί φήσεις; <ἀλλ'> ἴσθι νυν
⏑ – – ⏑ – – – – ⏑ –
ἀναίσχυντος ὢν σιδηροῦς τ' ἀνήρ,
⏑ – – ⏑ – ⏑ – – ⏑ – 4d
492 ὅστις παρασχὼν τῇ πόλει τὸν αὐχένα
78 – – ⏑ – – – ⏑ – ⏑ – ⏑ ⏑ 3V
ἅπασι μέλλεις εἷς λέγειν τἀναντία.
⏑ – ⏑ – – – ⏑ – – – ⏑ ⏑ 3V
494 ἀνὴρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν,
5 – – – ⏑ – ⏑ – – ⏑ –
ἐπειδήπερ αὐτὸς αἱρεῖ, λέγε.
⏑ – – ⏑ – ⏑ – – ⏑ ⏑ 4dV

Antistrophe.[1]

Κορ. β' ἰὼ Λάμαχ' ὦ βλέπων ἀστραπάς,
⏑ – – ⏑ – ⏑ – – ⏑ –

[1] The antistrophe is printed in cola, in order to facilitate comparison with the strophe.

567 βοήθησον ὦ γοργολόφα φανείς,
⏑ – – ⏑ – – ⏑⏑ – ⏑ –
ἰὼ Λάμαχ' ὦ φίλ' ὦ φυλέτα·
51 ⏑ – – ⏑ – ⏑ – – ⏑ ⏑ 6d^{v}
εἴτε τις ἔστι ταξίαρχος ἢ στρατηγὸς ἢ
51 – ⏑⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – 1d + 2
570 τειχομάχας ἀνήρ, βοηθησάτω
5 – ⏑⏑ – ⏑ – ⏑ – – ⏑ –
τις ἀνύσας, ἐγὼ γὰρ ἔχομαι μέσος.
⏑ ⏑⏑ – ⏑ – ⏑ ⏑⏑ – ⏑ ⏑ 4d^{v}

489 ἀλλ' Hermann 494 ἀνὴρ Dindorf: ἀνὴρ 566 ὦ Hermann: ἰὼ
569 The period consists of a dochmius and an iambic dimeter joined within a word, and this was its constitution in the text of Heliodorus. See the metrical scholium on 566 ff. Elmsley reduced the dimeter to a dochmius by reading ταξιαρχός τις ἢ, omitting στρατηγὸς ἢ 570 τειχομάχας Dobree: τειχομάχος

Monostrophic dyad. A in the strophe = abba, 4 3 3 4, palinodic tetrad: a dochmiac tetrameter as proöde, two iambic trimeters, and a second dochmiac tetrameter as epode. See **746**. If the received text of 569 is what Aristophanes wrote, the structure of the antistrophe was intentionally varied, as in *Av.* 327 ff. (**463**), and became abc, a pericopic triad: a dochmiac hexameter, a period that consists of a dochmius and an iambic dimeter joined within a word, a dochmiac tetrameter. See **771**. Even in this case, the last period (570 f.), in imitation of the strophe, may have repeated the melody with which the first (566 ff.) began, and the variation may have extended merely to the third and fourth cola. If 569 was, as Elmsley supposed, a dochmiac dimeter, A in the antistrophe = aa, 6 6, a dyad of the monostrophic type: two dochmiac hexameters in correspondence. See **767**.

See the metrical scholia on *Ach.* 489 ff., 566 ff. Heliodorus makes the strophe a mesodic triad, aba, grouping the two melic trimeters as a single distichic period. The lack of complete metrical agreement between strophe and antistrophe probably led him to give, contrary to his regular practice (**701**), a separate analysis of the antistrophe. In his text, 571 consisted of two 'cola,' the antistrophe being octacolic.

469. *Vesp.* 729–35 = 743–9 (Debate).

Strophe.

Ἡμ. α' πιθοῦ πιθοῦ λόγοισι, μηδ' ἄφρων γένῃ
78 ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – 3
730 μηδ' ἀτενὴς ἄγαν ἀτεράμων τ' ἀνήρ.
⏓ ⏑⏑ – ⏑ – ⏒ ⏑⏑ – ⏑ – 2d
εἴθ' ὤφελέν μοι κηδεμὼν ἢ ξυγγενὴς
78 ⏓ – ⏑ – ⏓ – ⏑ – ⏓ – ⏑ – 3
εἶναι τις ὅστις τοιαῦτ' ἐνουθέτει. ⏓ – ⏑ – · – ⏑ – ⏑ – ⏑ ⏓ 3^{v}

733 σοὶ δὲ νῦν τις θεῶν 38 5 – ∪ – · – ∪ – 2
παρὼν ἐμφανὴς ∪ – – ∪ – 1d
734 ξυλλαμβάνει τοῦ πράγματος, 78 – – ∪ – – – ∪ –
735 καὶ δῆλός ἐστιν εὖ ποιῶν· – – ∪ – ▽ – ∪ – 4
σὺ δὲ παρὼν δέχου. ∪ ⏑ – ∪ – 1d

Antistrophe.

Ἡμ. β′ νενουθέτηκεν αὐτὸν εἰς τὰ πράγμαθ' οἷς
τότ' ἐπεμαίνετ'· ἔγνωκε γὰρ ἀρτίως
745 λογίζεταί τ' ἐκεῖνα πάνθ' ἁμαρτίας
ἃ σοῦ κελεύοντος οὐκ ἐπείθετο.
747 νῦν δ' ἴσως τοῖσι σοῖς
λόγοις πείθεται
748 καὶ σωφρονεῖ μέντοι μεθιστὰς εἰς τὸ λοιπὸν τὸν τρόπον
πιθόμενός τέ σοι.

749 πιθόμενος Brunck : πειθόμενος

Monostrophic dyad. A = AB (729–32, 733–5). A probably = aba′c, 3 2 3 3, epodic tetrad: two iambic trimeters that enclose a dochmiac dimeter, with a protracted iambic trimeter as epode. See **748, 776.** B = abcb, 2 1 4 1, proödic tetrad: an acephalous protracted iambic dimeter as proöde to two dochmiac monometers that enclose an acatalectic iambic tetrameter. See **750.**

470. *Vesp.* 868–74 = 885–90 (Scene).

Strophe.

Κορ. α′ εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω.
78 ⏑ – ∪ – ⏑ – ∪ – ▽ – ∪ ▽ 3[H]
ὦ Φοῖβ' Ἄπολλον Πύθι' ἐπ' ἀγαθῇ τύχῃ
70 ⏑ – ∪ – – ⏑ ∪ ▽ ▽ – ∪ –
870 τὸ πρᾶγμ' ὃ μηχανᾶται ▽ – ∪ – ∪ – – 5[C]
ἔμπροσθεν οὗτος τῶν θυρῶν – – ∪ – ⏑ – ∪ –
ἅπασιν ἡμῖν ἁρμόσαι 5 ∪ – ∪ – – – ∪ – 4
παυσαμένοις πλάνων. – ⏑ – ∪ – 1d
874 ἰήιε Παιάν. Invocation.

Antistrophe.

Κορ. β′ ξυνευχόμεσθα ⟨ταὐτά⟩ σοι κἀπᾴδομεν
νέαισιν ἀρχαῖς ἕνεκα τῶν προλελεγμένων. εὔνοι γάρ ἐσμεν ἐξ οὗ
888 τὸν δῆμον ᾐσθόμεσθά σου φιλοῦντας ὡς οὐδεὶς ἀνὴρ
890 τῶν γε νεωτέρων.

885 ταὐτά Reisig 886 ἕνεκα Reisig : εἵνεκα 888 ᾐσθόμεσθα Cobet : ᾐσθήμεσθα 890 γε νεωτέρων Schol. : γενναιοτέρων

The strophe and antistrophe constitute the dyad BB of the proödic triad inserted in the scene. See 717. B = abcd, 3 5 4 1, pericopic tetrad: iambic trimeter, pentameter, tetrameter, dochmiac monometer. See 772. The melic trimeter in 886, with anapaest in the fifth place, shows logaoedic form (70).

471. The dochmius has affinity also for anapaestic rhythm, as exemplified in the two odes that follow.

472. *Thes.* 667–86 = 707–25 (Syzygy).

Strophe.

Κορ. α′ ἢν γάρ με λάθῃ δράσας ἀνόσια,
281, 271 ⏓ – ⏖ – – – ⏑⏑ ⏑⏑
δώσει τε δίκην καὶ πρὸς τούτῳ – – ⏑⏑ – ⏓ – – –
τοῖς ἄλλοις ἔσται ἅπασιν 800 – – – – ⏑⏑ – ⏒ 6^{cv}
670 παράδειγμ' ὕβρεως ἀδίκων τ' ἔργων
⏖ – ⏖ – ⏑⏑ – – –
ἀθέων τε τρόπων· φήσει δ' εἶναί
5 ⏑⏑ – ⏖ – – – – –
τε θεοὺς φανερῶς, δείξει τ' ἤδη ⏑⏑ – ⏖ – – – ⏓ – 6
674 πᾶσιν ἀνθρώποις σεβίζειν 212 – ⏑ – – – ⏑ – ⏓
δαίμονας †δικαίως τ' – ⏑ – ⏑ – ⏑ – 4^{c}
ἐφέποντας† ὅσια καὶ νόμιμα ⏑ – – ⏑ – ⏒ ⏑⏑ – ⏑ ⏖
μηδομένους ποιεῖν ὅ τι καλῶς ἔχει.
10 ⏓ ⏑⏑ – ⏒ – ⏑ ⏑⏑ – ⏒ – 4d
678 κἂν μὴ ποιῶσι ταῦτα, τοιάδ' ἔσται·
78 ⏓ – ⏑ – ⏑ – ⏑ – ⏑ – – 3^{c}
αὐτῶν ὅταν ληφθῇ τις ⟨οὐκέθ'⟩ ὅσια δρῶν
– – ⏑ – ⏓ – ⏑ – ⏒ ⏖ ⏑ – 3
680 ⟨ἢ⟩ μανίαις φλέγων, ⏓ ⏑⏑ – ⏑ –
λύσσῃ παράκοπος, †εἴ τι δρῴη†
– – ⏑⏑ ⏑ – ⏑ ⏑⏑ – – – 3d
πᾶσιν ἐμφανὴς ὁρᾶν ἔ- 212 15 – ⏑ – ⏑ – ⏑ – ⏓
σται γυναιξὶ καὶ βροτοῖσιν, – ⏑ – ⏑ – ⏑ – ⏑ 4
684 ὅτι τὰ παράνομα τά τ' ⏑ ⏑⏑ ⏑⏑ ⏑ ⏖
ἀνόσια θεὸς †ἀποτίνεται παραχρῆμά τε τίνεται.†
⏑ ⏑⏑ ⏑⏑ ⏑ ⏑⏑ ⏑ ⏑⏑ – ⏑ – 3d

Antistrophe.

Κορ. β′ τί ἂν οὖν εἴποι πρὸς ταῦτά τις, ὅτε τοιαῦτα ποιῶν ὅδ' ἀναισχυντεῖ; Μν. κοὔπω μέντοι γε πέπαυμαι.
Κορ. β′ ἀλλ' οὖν ἥκεις γ' ὅθεν †ἥκεις φαύλως τ' ἀποδρὰς οὐ† λέξεις οἷον δράσας διέδυς ἔργον, λήψει δὲ κακόν.

Μν. τοῦτο μέντοι μὴ γένοιτο μηδαμῶς, ἀπεύχομαι.
Κορ. β′ τίς οὖν σοι, τίς ἂν σύμμαχος ἐκ θεῶν ἀθανάτων ἔλθοι ξὺν ἀδίκοις ἔργοις;
Μν. μάτην λαλεῖτε· τὴν δ' ἐγὼ οὐκ ἀφήσω.
Κορ. β′ ἀλλ' οὐ μὰ τὼ θεὼ τάχ' οὐ χαίρων ἴσως ἐννυβριεῖς λόγους λέξεις τ' ἀνοσίους ⟨ἐπ'⟩ ἀθέοις ἔργοις·
722 ⟨καὶ⟩ γὰρ ἀνταμειψόμεσθά σ' ὥσπερ εἰκὸς ἀντὶ τῶνδε.
723 τάχα δὲ μεταβαλοῦσ' ἐπὶ κακὸν ἑτερότροπον ἐπέχει τύχη.

667 *με* Bergk : *μὴ* 669 *ἔσται ἅπασιν* Bothe : *ἅπασιν ἔσται* 679 *οὐκέθ'* Meineke 680 *ἢ* von Velsen 683 *ἔσται* Reisig : *ἐστὶν γυναιξὶ* Brunck : *γυναιξὶν βροτοῖσιν* Enger : *βροτοῖς* 710 *ἥκεις γ'* Suidas : *ἥκεις τ'* 719 *ἐννυβριεῖς* Reisig : *ἐννυβρίσεις* 720 *λέξεις τ'* Fritzsche : *τε λέξεις* 721 *ἐπ'* Enger 722 *καὶ* Hermann 723 *δὲ* Fritzsche : *δέ σε* 725 *ἐπέχει* Bergk : *ἐπέχει τις*

Monostrophic dyad. A = AB (667 – 78, 679 – 85). A = aabcd, 6·6 4 4 3, epodic pentad: a tetrad composed of two anapaestic hexameters, a trochaic tetrameter, and a dochmiac tetrameter, with a catalectic iambic trimeter as epode. See 759. B = abcb, 3 3 4 3, proödic tetrad: an iambic trimeter as proöde to two dochmiac trimeters that enclose a trochaic tetrameter. See 750.

This analysis assumes that the strophe and antistrophe were originally in close correspondence, but this fact is by no means certain. See 51.

473. *Aves* 327–35 = 343–51 (Parode).

Strophe.

Ἡμ. α′ ἔα ἔα, Exclamation.
328 προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν, ὃς γὰρ
281, 271 ⏑⏑⏑⏑⏑ ⏑⏑– –
φίλος ἦν ὁμότροφά θ' ἡμῖν 277 ⏑ – ⏑⏑⏑ – – 4-^{C}
330 ἐνέμετο πεδία παρ' ἡμῖν, ⏑⏑⏑⏑⏑ – – 2-^{C}
παρέβη μὲν θεσμοὺς ἀρχαίους, ⏒ – – – – – – – –
παρέβη δ' ὅρκους ὀρνίθων, 5 ⏒ – – – – – – – 4^{C}
333 εἰς δὲ δόλον ἐκάλεσε παρέβαλέ τ' ἐμὲ παρὰ
– ⏑⏑⏑ ⏑ ⏑ ⏑⏑⏑ ⏑ ⏑
γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐμοὶ ⏑⏑⏑ ⏑ ⏑ – ⏑⏑⏑ ⏑ –
πολέμιον ἐτράφη. ⏑⏑⏑ ⏑ – 5d

Antistrophe.

Ἡμ. β′ ἰὼ ἰώ, Exclamation.
ἔπαγ' ἔπιθ' ἐπίφερε πολέμιον ὁρμὰν ⏑⏑⏑⏑⏑ ⏑⏑– –
345 φονίαν, πτέρυγά τε παντᾷ ⏑ – ⏑⏑⏑ – – 4-^{C}
ἐπίβαλε περί τε κύκλωσαι· ⏑⏑⏑⏑⏑ – – 2-^{C}
ὡς δεῖ τώδ' οἰμώζειν ἄμφω – – – – – – – – –
καὶ δοῦναι ῥύγχει φορβάν. 5 – – – – – – – – 4^{C}

349 οὔτε γὰρ ὄρος σκιερὸν 51, 442 – ∪ ⏑ – ∪ ⏑
οὔτε νέφος αἰθέριον – ∪ ⏑ – ∪ ⏑
350 οὔτε πολιὸν πέλαγος – ∪ ⏑ – ∪ ⏑
ἔστιν ὅ τι δέξεται – ∪ ⏑ – ∪ –
351 τώδ' ἀποφυγόντε με. 10 – ∪ ⏑ – ∪ ∪ 10^{V}

334 ἐμοὶ Blaydes: ἐπ' ἐμοὶ 345 παντῇ Reisig: πάντα

Hiatus in 345, 346 is only apparent. Cf. *Lys.* 479 (303) and the comment.

Monostrophic dyad. A = abcd, 4- 2- 4 5 in the strophe, 4- 2- 4 10 in the antistrophe, pericopic tetrad: brachycatalectic anapaestic tetrameter, brachycatalectic anapaestic dimeter, anapaestic tetrameter, and in the strophe a dochmiac pentameter, in the antistrophe a paeonic dodecameter. See 772, 463.

474. *Nub.* 1154–69 (Episode II.).

Στ. βοάσομαί τἄρα τὰν ὑπέρτονον 78 ∪ – ∪ – · – ∪ – ∪ – ∪ –
1155 βοάν. ἰὼ κλάετ' ὠβολοστάται ∪ – ∪ – · – ∪ – ∪ – ∪ ∪ 6^{H}
αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων· – – ∪ – – – ∪ – ∪ –
οὐδὲν γὰρ ἄν με φλαῦρον ἐργάσαιθ' ἔτι, – – ∪ – ∪ – ∪ – ∪ – ∪ ∪ 6^{V}
οἷος ἐμοὶ τρέφεται 475 5 – ∪ ∪ – ∪ ∪ – 2^{C}
τοῖσδ' ἐνὶ δώμασι παῖς, – ∪ ∪ – ∪ ∪ – 2^{C}
1160 ἀμφήκει γλώττῃ λάμπων, 281 – – – – – – – 2^{C}
πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη, 78 ∪ ⏑ ∪ – – – ∪ – – – ∪ – 3
1163 λυσανίας πατρῴων μεγάλων κακῶν· – ⏑ – ∪ – – ⏑ – ∪ –
ὃν κάλεσον τρέχων ἔνδοθεν ὡς ἐμέ. 10 – ⏑ – ∪ – – ⏑ – ∪ ∪ 4d^{V}
1165 ὦ τέκνον ὦ παῖ, 281, 276 – ⏑ – ∪ 1^{H}
ἔξελθ' οἴκων, – – – – 1
ἄιε σοῦ πατρός. – ⏑ – ∪ ∪ 1d^{V}
Σω. ὃδ' ἐκεῖνος ἀνήρ. 281, 276 ⏑ – ⏑ – 1
Στ. ὦ φίλος ὦ φίλος. 15 – ⏑ – ∪ ∪ 1d^{V}
Σω. ἄπιθι λαβὼν τὸν υἱόν. 78 ∪ ⏑ ∪ – ∪ – ∪ 2^{CV}
Στ. ἰὼ ἰώ, τέκνον, ἰώ. 212 ⏑ ∪ – · ⏑ ∪ – 2^{C}

1155 ὦ 'βολοστάται Princeps: ὀβολοστάται 1164 τρέχων ἔνδοθεν Princeps: ἔνδοθεν τρέχων RV 1168 υἱόν Dindorf: υἱόν σου

The systematic period ends with ἰώ. The following ἰοῦ ἰοῦ is an

anaphonema, and in the text of Heliodorus was separated from the ode by the διπλῆ. See Schol. *Nub.* 1170 ff.

Non-antistrophic. A = ABC (1154–60, 1161–6, 1167–70). A = abccd, 6 6 2 2 2, proödic pentad: a protracted iambic hexameter as proöde to a 'periodic' tetrad composed of an iambic hexameter, two enoplic dimeters and a paroemiac. See **752**. This intermediate period possibly may be aabbc. See **754**. B = abcde, 3 4 1 1 1, pericopic pentad: iambic trimeter, dochmiac tetrameter, anapaestic monometer, anapaestic monometer, dochmiac monometer. See **772**. C = abcd, 1 1 2 2, pericopic tetrad: anapaestic monometer, dochmiac monometer, catalectic iambic dimeter, trochaic dimeter. See **772**. The first two intermediate periods constitute a monody (**593**), and show appropriate variety of rhythm.

CHAPTER XI

PROSODIAC-ENOPLIC VERSE[1]

475. The fundamental cola of prosodiac-enoplic verse are the two dimeters from which it receives its name, the prosodiac, *προσοδιακός*, ⏑ – ∪ ∪ – ∪ ∪ –, and the enoplius, *ἐνόπλιος*, – ∪ ∪ – ∪ ∪ – ⏑, which are respectively in ascending and descending rhythm. Each normally contains twelve primary times and eight syllables, but the first syllable of the prosodiac and the last syllable of the enoplius may be short instead of long:

σᾶς ἀπτόμενος φαρέτρας – – ∪ ∪ – ∪ ∪ –
ἴθ' ὦ ἄνα πρὸς γονάτων ∪ – ∪ ∪ – ∪ ∪ – *Eq.* 1272 = 1298
ἦν δέ σε Καρκίνος ἐλθὼν – ∪ ∪ – ∪ ∪ – – *Pax* 782
ἆρά γε τοῦτ' ἄρ' ἐγώ ποτ' – ∪ ∪ – ∪ ∪ – ∪ *Nub.* 465

On the constitution and probable origin of these cola, see **630 ff.**, **643 ff.**

476. The prosodiac does not admit catalexis, but a hypercatalectic (**488**) prosodiac dimeter occurs:

κοινῇ γὰρ ἐπ' εὐτυχίαισιν – – ∪ ∪ – ∪ ∪ – ∪ *Eccl.* 573

477. By catalexis the enoplius loses its final syllable:

φροντίδ' ἐπισταμένην – ∪ ∪ – ∪ ∪ – *Eccl.* 572

478. Cola occur in association with these dimeters that when joined with the prosodiac have the form of an iambic dimeter, when joined with the enoplius that of a trochaic dimeter. In both these associated cola, which in comedy do not admit resolu-

[1] Since the prosodiac-enoplic odes in Aristophanes are too few to illustrate all the forms, occasional cola will be quoted, where necessary, from Bacchylides and Pindar.

tion, the component metre is generally, but by no means always, irrational (**650**):

σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει – – ∪ – – – ∪ ∪ H *Pax* 781
καὶ τάχ' ἂν βουβωνιῴη – ∪ – – – ∪ – ∪ H *Vesp.* 277
χορὸν δὲ μὴ 'χῃ Μόρσιμος ∪ – ∪ – – – ∪ – *Pax* 803
τὸ σφυρὸν γέροντος ὄντος – ∪ – ∪ – ∪ – – *Vesp.* 276

479. Catalexis in these dimeters assumes the regular iambic (∪ – –) and trochaic (– ∪ –) forms:

καὶ γάστρισον σεαυτόν – – ∪ – ∪ – – *Vesp.* 1529
μηδὲν εἰς Λυσίστρατον – ∪ – – – ∪ ∪ V *Eq.* 1267
ὅμιλε ταῖς ἐπίβδαις ∪ – ∪ – ∪ – – Crat. *frag.* 323
ἐσθίει Κλεώνυμος – ∪ – ∪ – ∪ ∪ V *Eq.* 1293

480. Protraction may occur in cola of iambic and trochaic form. The ithyphallic (**203**) is common:

τοῦ φίλου χόρευσον – ∪ – ∪ – · ∪ V *Pax* 777

Also a hypercatalectic (**488**) dimeter in iambic form:

θερμὰν δ' ἔτι πνέων ἄελλαν – – ∪ – ∪ – ∪ – ∪ Bacch. x. 22 K.

481. Two prosodiac trimeters occur:

Μοισᾶν γλυκύδωρον ἄγαλμα, τῶν γε νῦν
– – ∪ ∪ – ∪ ∪ – ∪ – ∪ – Bacch. v. 4
ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων
– – ∪ – – – ∪ ∪ – ∪ ∪ – [1] *Pax* 779 f.

482. Neither of these admits catalexis, but both may be hypercatalectic:

ἀλλ' ὦγάθ' ἀνίστασο μηδ' οὕτω σεαυτὸν
– – ∪ ∪ – ∪ ∪ – – – ∪ – ∪ *Vesp.* 286
τὸν παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδάν
– – ∪ – – – ∪ ∪ – ∪ ∪ – – Pind. *Ol.* viii. 32

483. Two enoplic trimeters occur:

ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι
– ∪ ∪ – ∪ ∪ – – – ∪ – – [2] *Pax* 783 f.
ἔρχεται γλώττης ἐπίνοια πολίτην
– ∪ – – – ∪ ∪ – ∪ ∪ – – *Eccl.* 574

[1] This was called 'iambelegus' (Heph. 51. 3 ff.).

[2] This was called 'encomiologicum' (Heph. 50. 18 ff.).

484. These trimeters both admit catalexis:

Διαγόρᾳ κατέβαν, τὰν ποντίαν
– ∪ ∪ – ∪ ∪ – – ∪ – Pind. *Ol.* vii. 13

Ὕβρις, ἃ πλοῦτον δύναμίν τε θοῶς
– ∪ – – – ∪ ∪ – ∪ ∪ – Bacch. xv. 59

485. Trimetrical cola occur, in association with the two prosodiac and two enoplic trimeters, which in ascending rhythm have the form of an iambic trimeter and in descending rhythm of a trochaic trimeter:

ἐλθόντα κοσμῆσαι θεόδματον πόλιν
– – ∪ – – – ∪ – – – ∪ – Bacch. xii. 7

Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι
– – ∪ – – – ∪ – ∪ – – *Eq.* 1273

ἵστορες κοῦραι διωξίππoι Ἄρηος
– ∪ – – – ∪ – – – ∪ – ∪ Bacch. ix. 44

πανθαλὴς ἐμαῖς ἐνέσταξιν φρασίν
– ∪ – – – ∪ – – – ∪ ∪ Bacch. xiii. 229

486. Similar in formation are two tetrameters that fulfil the function of cola in the composition of strophes. The first is prosodiac:

μισθὸς γὰρ ἄλλοις ἄλλος ἐπ' ἔργμασιν ἀνθρώποις γλυκύς
– – ∪ – – – ∪ ∪ – ∪ ∪ – – – ∪ – Pind. *Isth.* i. 47

This does not admit catalexis. The second of these tetrameters is enoplic:

εὖ μὲν αἰμάρθαι παρὰ δαίμονος ἀνθρώποις ἄριστον
– ∪ – – – ∪ ∪ – ∪ ∪ – – – ∪ – – Bacch. xiv. 1

The catalectic form is commoner:

ἐγγόνων γεύσαντο, καὶ ὑψιπύλου Τροίας ἔδος
– ∪ – – – ∪ ∪ – ∪ ∪ – – – ∪ ∪ Bacch. ix. 46

487. Compare the final colon of the hexameter in the following fragment of Pherecrates (2):

λουσάμενοι δὲ πρὸ λαμπρᾶς ἡμέρας ἐν τοῖς στεφανώμασιν, οἱ δ' ἐν τῷ μύρῳ
λαλεῖτε περὶ σισυμβρίων κοσμοσανδάλων τε
– ∪ ∪ – ∪ ∪ – – ∪ – – ∪ ∪ – ∪ ∪ – – – ∪ –
∪ – ∪ ⏑ ∪ – ∪ – · – ∪ – ∪ – –

On the probable origin and formation of the dimeters of iambic and trochaic form, of the six trimeters and of the two tetrameters, see **633 ff.**, **643 ff.**

488. The hypercatalectic syllable generally results in Ionian verse from regressive reduction of an acatalectic colon. The process of reduction is applied in successive stages: catalexis, brachycatalexis, 'hypercatalexis.' Thus an acatalectic dimeter in Ionian verse becomes successively a catalectic dimeter, a brachycatalectic dimeter (tripody), and a 'hypercatalectic' monometer (penthemimer); an acatalectic trimeter becomes a catalectic trimeter, a brachycatalectic trimeter (pentapody), a 'hypercatalectic' dimeter. See **33**, **35**, **36**, **37**. Hypercatalectic syllables in prosodiac verse arose some in this manner, if, as seems probable, the iambic penthemimer is the constituent element of prosodiac cola in iambic form (**638**), others through the conversion of an original paroemiac into a prosodiac (**631**).[1] See **642**. However derived, they were probably all rhythmized in a similar manner. See **37**.

489. Prosodiac-enoplic verse is regular and simple. The twelve cola in ascending and descending rhythm that are illustrated above:

1. ⏑ – ◡ ◡ – ◡ ◡ –
2. ⏑ – ◡ – ⏑ – ◡ –
3. ⏑ – ◡ ◡ – ◡ ◡ – ⏑ – ◡ –
4. ⏑ – ◡ – ⏑ – ◡ ◡ – ◡ ◡ –
5. ⏑ – ◡ – ⏑ – ◡ – ⏑ – ◡ –
6. ⏑ – ◡ – ⏑ – ◡ ◡ – ◡ ◡ – ⏑ – ◡ –
7. – ◡ ◡ – ◡ ◡ – ⏑
8. – ◡ – ⏑ – ◡ – ⏑
9. – ◡ ◡ – ◡ ◡ – ⏑ – ◡ – ⏑
10. – ◡ – ⏑ – ◡ ◡ – ◡ ◡ – ⏑
11. – ◡ – ⏑ – ◡ – ⏑ – ◡ – ⏑
12. – ◡ – ⏑ – ◡ ◡ – ◡ ◡ – ⏑ – ◡ – ⏑

with their catalectic and hypercatalectic forms, are the elements from which respectively prosodiac and enoplic subordinate periods are constructed. These cola may themselves serve as periods or they may be combined into tetrameters, pentameters, hexameters, heptameters and octameters.

[1] On hypercatalexis in highly developed Aeolic verse, see the editor's *Origin and Form of Aeolic Verse*, 300, with the notes. For Schröder's final treatment of the hypercatalectic syllable, see his *Vorarbeiten*, 93 ff.

490. Thus, by combination, in Aristophanes:

στρόβει, παράβαινε κύκλῳ καὶ γάστρισον σεαυτόν

(1 + 2) ⏑ – ⏑ ⏑ – ⏑ ⏑ – | – – ⏑ – ⏑ – – *Vesp.* 1529

Ἥραν τέ οἱ Ἀσπασίαν τίκτει Καταπυγοσύνη

(1 + 1) – – ⏑ ⏑ – ⏑ ⏑ – | – – ⏑ ⏑ – ⏑ ⏑ – Crat. 241

ἄξια σῇ φρενὶ συμβουλευσομένους μετὰ σοῦ

(7 + 7) – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – [1] *Nub.* 474 f.

σᾶς ἀπτόμενος φαρέτρας Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι

(1 + 5) – – ⏑ ⏑ – ⏑ ⏑ – | – – ⏑ – – – ⏑ – – *Eq.* 1272 f.

ἦν δέ σε Καρκίνος ἐλθὼν ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι

(7 + 9) – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – – *Pax* 782 ff.

καὶ διεζήτηχ' ὁπόθεν ποτὲ φαύλως ἐσθίει Κλεώνυμος

(10 + 8) – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ – ⏑ – ⏑ – *Eq.* 1292 f.

καὶ μόνος οὐκ ἂν ἐπείθετ', ἀλλ' ὁπότ' ἀντιβολοίη τις, κάτω κύπτων ἂν οὕτω

(7 + 7 + 8) – ⏑ ⏑ – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ – –

– ⏑ – – *Vesp.* 278 ff.

κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων· σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει

(1 + 4 + 2) – – ⏑ ⏑ – ⏑ ⏑ – | – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – |

– – ⏑ – – – ⏑ – *Pax* 778 ff.

βουλομένους ἀνακοινοῦσθαί τε καὶ εἰς λόγον ἐλθεῖν πράγματα κἀντιγραφὰς πολλῶν ταλάντων

(7 + 7 + 9) – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ –

⏑ ⏑ – – – ⏑ – – *Nub.* 470 ff.

μήτε δεδραμένα μήτ' εἰρημένα πω πρότερον· μισοῦσι γὰρ ἦν τὰ παλαιὰ πολλάκις θεῶνται

(7 + 7 + 7 + 8) – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ –

⏑ ⏑ – ⏑ | – ⏑ – ⏑ – ⏓ – *Ec.* 578 ff.

491. A great variety of combinations of these twelve cola is found in lyric poetry and the drama. Variants of these cola are very rare. There are but two in Aristophanes. Variants arose, under poetic impulse to secure special rhythmical effect, by slightly altering the form of a particular colon, commonly by the change of a single metre. For the two instances of variation in Aristophanes, ⏑ ⏑ – · ⏑ ⏑ – – corresponding with – ⏑ – · – ⏑ – – (*Vesp.* 276 = 283), and – ⏑ ⏑ – ⏑ ⏑ – with – ⏑ ⏑ – – ⏑ – (*Vesp.* 274 = 282), see **825** and **826 f.**, where this subject is treated at length (**812 ff.**). The combination of subordinate periods in ascending prosodiac rhythm with periods in descending enoplic rhythm has its exact parallel in the

[1] This was called 'choerileum' (Schol. *Nub.* 457 ff.). Cf. Antiphanes 174. 2, 5, 6.

union of subordinate periods in ascending and descending rhythm in iambo-trochaic (**367 ff.**) and simplified logaoedic (**392 ff.**) verse.

492. Periods in other rhythms are sometimes combined with prosodiac and enoplic periods in the same ode. A notable example is found in *Pax* 785 ff. (**497**), where the regular series is broken, at the beginning of the second intermediate period, by a protracted Aeolic hexameter, followed by two dactylic dimeters that enclose an anapaestic tetrameter. Similarly in *Ran.* 674 ff. (**498**), the first intermediate period begins and the second intermediate period both begins and ends with simplified logaoedic cola. The first intermediate period in *Nub.* 457 ff. (**500**) is in the same rhythm. *Eccl.* 571 ff. (**501**) begins with a logaoedic trimeter. The first and last subordinate periods in *Vesp.* 273 ff. (**499**) are in minor ionic rhythm.

Single prosodiac and enoplic subordinate periods occasionally occur also in odes composed mainly in other rhythms.

493. *Eq.* 1264–73 = 1290–9 (Parabasis II.).

Strophe.

Ἡμ. α′ τί κάλλιον ἀρχομένοι- ⏑ – ⏑ ⏑ – ⏑ ⏑ –
σιν ἢ καταπανομένοισιν **488** ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ 5-^{C}
ἢ θοᾶν ἵππων ἐλατῆρας ἀείδειν— – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –
μηδὲν εἰς Λυσίστρατον, – ⏑ – ✕ – ⏑ ⏑ 5^{CV}
μηδὲ Θούμαντιν τὸν ἀνέστιον αὖ λυ-
5 – ⏑ – ✕ – ⏑ ⏑ – ⏑ ⏑ – ✕
πεῖν ἐκούσῃ καρδίᾳ; **795** (ant.) – ⏑ – – – ⏑ – 5^{C}
1270 καὶ γὰρ οὗτος ὦ φίλ' Ἄπολλον ⟨ἀεὶ⟩ πει-
– ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – –
νῇ, θαλεροῖς δακρύοις – ⏑ ⏑ – ⏑ ⏑ – 5^{C}
σᾶς ἀπτόμενος φαρέτρας ✕ – ⏑ ⏑ – ⏑ ⏑ –
Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι.
10 – – ⏑ – – – ⏑ – ⏑ – – 5^{C}

Antistrophe.

Ἡμ. β′ ἦ πολλάκις ἐννυχίαισι φροντίσι συγγεγένημαι,
1292 καὶ διεξήτηχ' ὁπόθεν ποτὲ φαύλως ἐσθίει Κλεώνυμος.
1294 φασὶ ⟨μὲν⟩ γὰρ αὐτὸν ἑρεπτόμενον τὰ τῶν ἐχόντων ἀνέρων
1296 οὐκ ἂν ἐξελθεῖν ἀπὸ τῆς σιπύης· τοὺς δ' ἀντιβολεῖν ἂν ὅμως·
1298 "ἴθ' ὦ ἄνα πρὸς γονάτων, ἔξελθε καὶ σύγγνωθι τῇ τραπέζῃ."

1270 *οὗτος* Dindorf: *οὑτοσὶ* ⟨*ἀεὶ*⟩ Dindorf 1273 *δίᾳ* Hermann: *ἐν δίᾳ* or *ἐν διὰ* 1294 ⟨*μὲν*⟩ Bentley 1296 *ἂν ὅμως* Bergk: *ἂν ὁμοίως* or *ἀνομοίως* or *ἀλλ' ὅμως*

Monostrophic dyad. A = abbcd, 5- 5 5 5 5, epodic pentad: a periodic tetrad composed of a hypercatalectic prosodiac tetrameter, two enoplic pentameters, and an enoplic pentameter of different form, with a prosodiac pentameter as epode. See 751.

See the metrical scholium on *Eq.* 1264 ff.

The ode opens with parody of verses from one of Pindar's prosodia (*frag.* 89 S.) quoted by the scholiast:

τί κάλλιον ἀρχομένοισιν ἢ καταπαυομένοισιν
ἢ βαθύζωνόν τε Λατὼ καὶ θοᾶν ἵππων ἐλάτειραν ἀεῖσαι;
⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑
– ⏑ – – – ⏑ – – – ⏑ – – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –

Aristophanes has omitted Pindar's third colon as inappropriate, brought forward his fourth with felicitous changes, and added with comic effect the unexpected clausula μηδὲν ἐς Λυσίστρατον. The scholiast says that the antistrophe begins with a parody of verses quoted from Euripides.

494. *Vesp.* 1518–22 = 1523–7; 1528–37 (Exode).

Strophe.

Ἡμ. α′ ἄγ' ὦ μεγαλώνυμα τέ- **792** ⏑ – ⏑ ⏑ – ⏑ ⏑ –˗
1519 κνα τοῦ θαλασσίοιο, ⏑ – ⏑ – ⏑ – ⏑ 4^{CV}
πηδᾶτε παρὰ ψάμαθον – – ⏑ ⏑ – ⏑ ⏑ –
καὶ θἰν' ἁλὸς ἀτρυγέτοι- ⏓ – ⏑ ⏑ – ⏑ ⏑ –˗
1522 ο καρίδων ἀδελφοί. 5 ⏑ – ⏑ – ⏑ – – 6^{C}

Antistrophe.

Ἡμ. β′ ταχὺν πόδα κυκλοσοβεῖτε, καὶ τὸ Φρυνίχειον
1525 ἐκλακτισάτω τις, ὅπως ἰδόντες ἄνω σκέλος ὤζωσιν οἱ θεαταί.

Epode.

Χο. στρόβει, παράβαινε κύκλῳ καὶ γάστρισον σεαυτόν,
1530 ῥῖπτε σκέλος οὐράνιον· βέμβικες ἐγγενέσθων.
1532 καὐτὸς γὰρ ὁ ποντομέδων ἄναξ πατὴρ προσέρπει
1534 ἡσθεὶς ἐπὶ τοῖσιν ἑαυτοῦ παισὶ τοῖς τριόρχοις.
ἀλλ' ἐξάγετ', εἴ τι φιλεῖτ' ὀρχούμενοι, θύραζε
ἡμᾶς ταχύ· τοῦτο γὰρ οὐδείς πω πάρος δέδρακεν,
1537 ὀρχούμενος ὅστις ἀπήλλαξεν χορὸν τρυγῳδῶν.
⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏓ – ⏑ – ⏑ – ⏑ 4^{CV}

1519 *θαλασσίοιο* Dindorf: *θαλασσίου* 1523 *πόδα κυκλοσοβεῖτε* Dindorf: *πόδ' ἐν κύκλῳ σοβεῖτε* (*στροβεῖτε* V) RV

The ode constitutes an epodic triad, AAB. See 716. A = ab, 4 6, pericopic dyad: prosodiac tetrameter and hexameter. See 770. B is a stichic period composed of seven prosodiac tetrameters. See 778.

495. The tetrameter that constitutes the epode of the preceding ode was in favour with the comic poets. Compare:

χαῖρ', ὦ μέγ' ἀχρειόγελως ὅμιλε ταῖς ἐπίβδαις
τῆς ἡμετέρας σοφίας κριτὴς ἄριστε πάντων·
εὐδαίμον' ἔτικτέ σε μήτηρ ἰκρίων ψόφησις. Crat. 323
τούτοισι δ' ὄπισθεν ἴτω δίφρον φέρων Λυκοῦργος
ἔχων καλάσιριν. Crat. 30
ὑποζυγίοις ἁλοάσαντ' εὐθὺς ἐκποιῆσαι. Pher. 65
ὦ δέσποτα, καὶ τάδε νῦν ἄκουσον ἂν λέγω σοι. Eupol. 236
λάγυνον ἔχω κενόν, ὦ γραῖ, θύλακον δὲ μεστόν. Diph. 12

Cf. also Eupol. 139.

496. A pentameter with corresponding, but trimetrical, catalectic iambic close occurs, as we have already seen, in the *Equites* (1272 f. = 1298 f.). Compare the hexameter, with dimetrical iambic close, in the strophe just above (*Vesp.* 1520 ff. = 1525 ff.). Note also the fragment of the *Oenomaus* of Sophocles, quoted in parody in *Av.* 1337 ff., an octameter composed of two iambelegi (**481, n.**) and a catalectic iambic dimeter:

* * γενοίμαν αἰετὸς ὑψιπέτας, [– –]⏑ – – – ⏑ ⏑ – ⏑ ⏑ –
ὡς ἀμποταθείην ὑπὲρ ἀτρυγέτου – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –
γλαυκᾶς ἐπ' οἶδμα λίμνας. – – ⏑ – ⏑ – –

1337 ⟨εἰ γὰρ⟩ γενοίμαν (!) Ed. 1338 ἀμποταθείην Blaydes: ἂν ποταθείην

497. *Pax* 775–96 = 797–818 (Parabasis I.).

Strophe.

Ἡμ. α' Μοῦσα σὺ μὲν πολέμους ἀπ- – ⏑ ⏑ – ⏑ ⏑ – ⏒
ωσαμένη μετ' ἐμοῦ – ⏑ ⏑ – ⏑ ⏑ – 4^{C}
777 τοῦ φίλου χόρευσον, **480** – ⏑ – ⏑ – ∙ ⏒ 2^{CV}
778 κλείουσα θεῶν τε γάμους – – ⏑ ⏑ – ⏑ ⏑ –
ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων·
481 n. 5 – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –
781 σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει. ⏓ – ⏑ – – – ⏑ ⏒ 7^{H}
ἦν δέ σε Καρκίνος ἐλθὼν – ⏑ ⏑ – ⏑ ⏑ – –
ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι,
483 n. – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – – 5
785 μήθ' ὑπάκουε μήτ' ἔλ- **513, 516** – ⏑ ⏑ – ⏑ – ∙ – ⏑
θῃς συνέριθος αὐτοῖς, 10 – ⏑ ⏑ – ⏑ – ∙ – ⏑
ἀλλὰ νόμιζε πάντας – ⏑ ⏑ – ⏑ – ⏒ 6^{CV}

ὄρτυγας οἰκογενεῖς γυλιαύχενας
389, 800 (ant.) – ⏑ – ⏑ – ⏑ – ⏑ 2
ὀρχηστὰς ναννοφυεῖς σφυράδων – – – – ⏑ – ⏑ –
791 ἀποκνίσματα μηχανοδίφας. ⏑ – ⏑ – ⏑ – – 4^{C}
793 καὶ γὰρ ἔφασχ' ὁ πατὴρ ὁ παρ' ἐλπίδας
15 – ⏑ – ⏑ – ⏑ – ⏑ 2
795 εἶχε τὸ δρᾶμα γαλῆν τῆς – ∪ ∪ – ∪ ∪ – –
ἑσπέρας ἁπάγξαι. – ∪ – ∪ – · – 4^{C}

Antistrophe.

Ἡμ. β' τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων
799 τὸν σοφὸν ποιητὴν
800 ὑμνεῖν, ὅταν ἠρινὰ μὲν φωνῇ χελιδὼν ἐξομένη κελαδῇ, χορὸν δὲ μὴ 'χῃ Μόρσιμος
804 μηδὲ Μελάνθιος, οὗ δὴ πικροτάτην ὅπα γηρύσαντος ἤκουσ',
807 ἡνίκα τῶν τραγῳδῶν τὸν χορὸν εἶχον ἀδελφός τε καὶ αὐτός, ἄμφω
810 Γοργόνες ὀψοφάγοι βατιδοσκόποι
Ἅρπυιαι, γραοσόβαι μιαροὶ τραγομάσχαλοι ἰχθυολῦμαι·
815 ὧν καταχρεμψαμένη μέγα καὶ πλατὺ
817 Μοῦσα θεὰ μετ' ἐμοῦ ξύμπαιζε τὴν ἑορτήν.

785 ὑπάκουε Bentley : ὑπακούσῃς 808 ἀδελφός Bekker : ἀδελφός

Monostrophic dyad. A = AB (775–84, 785–96). A = abcd, 4 2 7 5, pericopic tetrad: enoplic tetrameter, ithyphallic, prosodiac heptameter, enoplic pentameter. See **772**. B = abcbd, 6 2 4 2 4, epodic pentad: a protracted choriambo-iambic hexameter and two dactylic dimeters that enclose an anapaestic tetrameter, with an enoplic tetrameter as epode. See **762**.

See the metrical scholium on *Pax* 775 ff.

The strophe and antistrophe open with parody of verses from the *Orestia* of Stesichorus (*frag.* 35, 36, 37). See the scholiast, who quotes the lines parodied in the antistrophe.

498. *Ran.* 674–85 = 706–17 (Parabasis).

Strophe.

Ἡμ. α' Μοῦσα χορῶν ἱερῶν
396, 800 (ant.) – ⏑ – ⏑ – 2-^{C}
ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν ἀοιδᾶς ἐμᾶς,
379, 800, 795 (ant.) ⏑ – ⏑ – ⏑ – ⏑ – · – ∪ – 3
676 τὸν πολὺν ὀψομένη λα- – ∪ ∪ – ∪ ∪ – ⏓
ῶν ὄχλον, οὗ σοφίαι – ∪ ∪ – ∪ ∪ – 4^{C}
μυρίαι κάθηνται, 5 – ∪ – ∪ – · ⏓ 2^{CV}
678 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ
394 ⏑ – ⏑ – ⏑ – ⏑ – 2

δὴ χείλεσιν ἀμφιλάλοις ⏑ – ∪ ∪ – ∪ ∪ – 2
680 δεινὸν ἐπιβρέμεται **792** – ∪ ∪ – ∪ ∪ – 2^{C}
Θρηκία χελιδὼν – ∪ – ∪ – • – $2.^{C}$
ἐπὶ βάρβαρον ἑζομένη πέταλον·
394, 800 (ant.) 10 ⏑ – ⏑ – ⏑ – ⏑ –
683 κελαδεῖ δ' ἐπίκλαυτον ἀηδόνιον νόμον, ὡς ἀπολεῖ-
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
ται, κἂν ἴσαι γένωνται. **393** – – ∪ – ∪ – – 7^{C}

Antistrophe.

Ἡμ. β' εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν
βίον ἀνέρος ἢ τρόπον ὅστις ἔτ' οἰμώξεται,
708 οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρός,
710 ὁ πονηρότατος βαλανεὺς ὁπόσοι
κρατοῦσι κυκησιτέφρου
ψευδολίτρου κονίας
καὶ Κιμωλίας γῆς,
714 χρόνον ἐνδιατρίψει ἰδὼν δὲ τάδ' οὐκ εἰρηνικὸς ἔσθ', ἵνα μήποτε
κἀποδυθῇ μεθύων ἄνευ ξύλου βαδίζων.

714 *ἰδὼν δὲ* Bentley: *εἰδὼς δὲ* or *εἰδώς τε*

Monostrophic dyad. A = AB (674–7, 678–85). A = abcd, 2- 3 4 2, pericopic tetrad: dactylic penthemimer, logaoedic trimeter, enoplic tetrameter, ithyphallic. See **772**. B = abcde, 2 2 2 2 7, pericopic pentad: anapaestic dimeter in logaoedic time (**389**), prosodiac dimeter, enoplic dimeter, ithyphallic, simplified logaoedic heptameter. See **772**, **777**.

499. *Vesp.* 273–80 = 281–9 (Parode).

Strophe.

Ἡμ. α' τί ποτ' οὐ πρὸ θυρῶν φαίνετ' ἄρ' ἡμῖν
417, 424 ∪ ∪ – • ∪ ∪ – – ∪ ∪ – –
274 ὁ γέρων οὐδ' ὑπακούει; ∪ ∪ – – ∪ ∪ – ⏑ 5^{V}
μῶν ἀπολώλεκε τὰς **491** – ∪ ∪ – ▽ ∪ – 2^{C}
275 ἐμβάδας, ἢ προσέκοψ' ἐν **802** (ant.) – ∪ ∪ – ∪ ∪ – –
τῷ σκότῳ τὸν δάκτυλόν που, 5 – ∪ – – – ∪ – ▽ 4^{H}
276 εἶτ' ἐφλέγμηνεν αὐτοῦ **491** ⏑ ∪ – • ⏑ ∪ – –
τὸ σφυρὸν γέροντος ὄντος, – ∪ – ▽ – ∪ – –
277 καὶ τάχ' ἂν βουβωνιᾷ; – ∪ – – – ∪ – ▽ 6^{H}
ἦ μὴν πολὺ δριμύτατός γ' – – ∪ ∪ – ∪ ∪ –
278 ἦν τῶν παρ' ἡμῖν, **488** 10 – – ∪ – ⏑ 4.^{C}
καὶ μόνος οὐκ ἂν ἐπείθετ', – ∪ ∪ – ∪ ∪ – ▽

279 ἀλλ' ὁπότ' ἀντιβολοίη – ∪ ∪ – ∪ ∪ – –
τις, κάτω κύπτων ἂν οὕτω – ∪ – – – ∪ – – 6
280 "λίθον ἔψεις" ἔλεγεν. ∪ ∪ – – ∪ ∪ – 2^{C}

Antistrophe.

Ἡμ. β' τάχα δ' ἂν διὰ τὸν χθιζινὸν ἄνθρωπον, ὃς ἡμᾶς διεδύετ'
282 ἐξαπατῶν καὶ λέγων
ὡς φιλαθήναιος ἦν καὶ τἀν Σάμῳ πρῶτος κατείποι,
διὰ τοῦτ' ὀδυνηθεὶς εἶτ' ἴσως κεῖται πυρέττων. ἔστι γὰρ τοιοῦτος ἀνήρ.
286 ἀλλ' ὦγάθ' ἀνίστασο μηδ' οὕτω σεαυτὸν
ἔσθιε μηδ' ἀγανάκτει. καὶ γὰρ ἀνὴρ παχὺς ἥκει τῶν προδόντων τἀπὶ Θρᾴκης·
289 ὃν ὅπως ἐγχυτριεῖς.

281 χθιζινὸν Hermann : χθεσινὸν

The strophe and antistrophe constitute the first dyad in an epodic pentad, AABBC. See **716**. A = AB (273–7^{a}, 277^{b}–80). A = abcd, 5 2 4 6, pericopic tetrad: ionic pentameter, enoplic dimeter, enoplic tetrameter, enoplic hexameter in trochaic form. See **772**. B = abc, 4- 6 2, pericopic triad: hypercatalectic prosodiac trimeter, enoplic hexameter, ionic dimeter. See **771**, **777**.

The ode begins and ends with a minor ionic movement. The entire ode that follows (291–316) is in minor ionic rhythm. Verse 290, ὔπαγ' ὦ παῖ ὔπαγε, is apparently a comical addition of the second coryphaeus. It has the metrical form of the final colon of the ode.

500. *Nub.* 457–75 (Parode).

Lyrical Trio.

Κορ. α' λῆμα μὲν πάρεστι τῷδέ γ' οὐκ ἄτολμον
395 – ∪ – ∪ – ∪ – ∪ – ∪ – ∪
458 ἀλλ' ἕτοιμον, ἴσθι δ' ὡς – ∪ – ∪ – ∪ – 5^{C}
ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανό-
396 – ∪∪ – ∪ – ∪ – ∪$^{-}$
460 μηκες ἐν βροτοῖσιν ἕξεις. – ∪ – ∪ – ∪ – – 4
Στ. τί πείσομαι; Κορ. α' τὸν πάντα χρόνον μετ' ἐμοῦ
481 n. 5 ∪ – ∪ – – – ∪ ∪ – ∪ ∪ –
463 ζηλωτότατον βίον ἀν- – – ∪ ∪ – ∪ ∪ –$^{-}$
θρώπων διάξεις. – – ∪ – ∪ 7.^{C}
Στ. ἆρά γε τοῦτ' ἀρ' ἐγώ ποτ' – ∪ ∪ – ∪ ∪ – ∪
ὄψομαι; Κορ. β' ὥστε γε σοῦ πολ-
800 – ∪ ∪ – ∪ ∪ – –$^{-}$
λοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,
483, 802 10 – ∪ ∪ – ∪ ∪ – – – ∪ – – 7

470 *βουλομένους ἀνακοινοῦ-* – ∪ ∪ – ∪ ∪ – –
σθαί τε καὶ εἰς λόγον ἐλθεῖν
– ∪ ∪ – ∪ ∪ – –
472 *πράγματα κἀντιγραφὰς πολλῶν ταλάντων*
483 – ∪ ∪ – ∪ ∪ – – – ∪ – – 7
474 *ἄξια σῇ φρενὶ συμβου-* – ∪ ∪ – ∪ ∪ – –
λευσομένους μετὰ σοῦ. 15 – ∪ ∪ – ∪ ∪ – 4^{c}

Non-antistrophic. A = AB (457–60, 461–75). A = ab, 5 4, pericopic dyad in simplified logaoedic rhythm: pentameter, tetrameter. See 770. B probably = ab′b′c, 7- 7 7 4, periodic tetrad: a hypercatalectic prosodiac hexameter as pröode, two enoplic heptameters, and a choerileum (490 n.) as epode. See 745, 776.

See the metrical scholium on *Nub.* 457 ff.

501. *Eccl.* 571–80 (Debate).

Ἡμ. *α νῦν δὴ δεῖ σε πυκνὴν φρένα καὶ φιλόσοφον ἐγείρειν*
383 – – – ⏑ – ⏑ – ⏑ ⏑ ∪ – – 3
φροντίδ' ἐπισταμένην – ∪ ∪ – ∪ ∪ – 2^{c}
573 *ταῖσι φίλαισιν ἀμύνειν.* – ∪ ∪ – ∪ ∪ – – 2
κοινῇ γὰρ ἐπ' εὐτυχίαισιν **488** – – ∪ ∪ – ∪ ∪ – ∪ 3-^{c}
574 *ἔρχεται γλώττης ἐπίνοια πολίτην*
5 – ∪ – – – ∪ ∪ – ∪ ∪ – –
575 *δῆμον ἐπαγλαϊοῦσα* **790** – ∪ ∪ – ∪ ∪ – ∪ 5
μυρίαισιν ὠφελίαισι βίου· δη-
– ∪ – ∪ – ∪ ∪ – ∪ ∪ – –
λοῦ δ' ὅτι περ δύναται· – ∪ ∪ – ∪ ∪ – 5^{c}
καιρὸς ⟨δέ⟩, δειται γάρ τι σοφοῦ τινος ἐξ-
481 n. – – ∪ – – – ∪ ∪ – ∪ ∪ –
ευρήματος ἡ πόλις ἡμῶν. 10 – – ∪ ∪ – ∪ ∪ – – 6-^{c}
578 *ἀλλὰ πέραινε μόνον* – ∪ ∪ – ∪ ∪ – 2^{c}
μήτε δεδραμένα μήτ' εἰ- – ∪ ∪ – ∪ ∪ – –
ρημένα πω πρότερον· μι- – ∪ ∪ – ∪ ∪ – –
580 *σοῦσι γὰρ ἦν τὰ παλαιὰ* – ∪ ∪ – ∪ ∪ – ∪
πολλάκις θεῶνται. 15 – ∪ – ∪ – ⏑ – 8^{c}

576 *δηλοῦ δ'* Meineke: *δηλοῦν* ⟨*δὲ*⟩ Hermann 577 *τι* Princeps: *τοι* or *τοί γε*

The antistrophe of the monostrophic dyad is lacking (673). A = ABC (571–3, 574–7, 578–80). A = abb, 3 2 2, proödic triad: a logaoedic trimeter as proöde to two enoplic dimeters. See 738. B = ab′bc, 3- 5 5 6-, periodic tetrad: a hypercatalectic prosodiac dimeter as proöde, two enoplic pentameters and a hypercatalectic prosodiac pentameter as epode. See 745, 776. C = ab, 2 8, pericopic dyad: enoplic dimeter and octameter. See 770.

502. With the last subordinate period cf. the enoplic hexameter ending with an ithyphallic in Crat. 240:

στάσις δὲ καὶ
πρεσβυγενὴς Χρόνος ἀλλήλοισι μιγέντε μέγιστον τίκτετον τύραννον
ὃν δὴ κεφαληγερέταν θεοὶ καλοῦσιν

– – ∪ –
– ∪ ∪ – ∪ ∪ – – – ∪ ∪ – ∪ ∪ – – – ∪ – ∪ – · ∪
– – ∪ ∪ – ∪ ∪ – ∪ – ∪ – ∪

503. Modern writers on Greek metric are not agreed as to the origin and constitution of the cola that compose prosodiac-enoplic verse. See **812 ff.** Furthermore, all ancient metrical theorists are not in agreement with one another, nor is the individual ancient metrician always in agreement with himself. The views of Heliodorus, who analyzes three of the foregoing odes, are of peculiar interest to students of comedy. See the metrical scholia on *Pax* 775 ff., *Eq.* 1264 ff., *Nub.* 457 ff. In these analyses, he consistently regards the elements ⏑ – ∪ – and – ∪ – ⏑, not as 'epitrites' (see Heph. 12. 16 f. and 13 f.) nor as 'ionics,' but respectively as iambic and trochaic. His phraseology is iambic basis (for ⏑ – ∪ –), iambic penthemimer, iambic hephthemimer, iambic dimeter, iambic trimeter; trochaic basis (for – ∪ – ⏑), ithyphallic, trochaic hephthemimer, trochaic dimeter, trochaic trimeter.

504. He does not name the enoplius, but calls the combination – ∪ ∪ – ∪ ∪ – ⏑ *δακτυλικὸν τρίπουν εἰς δισυλλαβίαν* (*Pax* 782 and 783, *Eq.* 1265) or *δακτυλικὸν ‹τρίπουν εἰς› τροχαῖον* (*Nub.* 465). He does recognize, however, the prosodiac, repeatedly designating the combination ⏑ – ∪ ∪ – ∪ ∪ – by this name. Thus *ἀπωσαμένη μετ' ἐμοῦ* (*Pax* 776) is *περίοδος προσοδιακὴ ἑνδεκάσημος ἡ* (cf. the antistrophe, v. 798) *δωδεκάσημος*. Again, *πεινῇ, θαλεροῖς δακρύοις* (*Eq.* 1271) is *προσοδιακὸν δωδεκάσημον*. He gives a single indication, of doubtful meaning, as to the constitution of the prosodiac. Thus *τὸν πάντα χρόνον μετ' ἐμοῦ* (*Nub.* 462) is *ἀναπαιστικὴ προσοδιακὴ περίοδος δωδεκάσημος*. Again, more simply, *πολλοὺς ἐπὶ ταῖσι θύραις* (*Nub.* 468) is *ἀναπαιστικὸν προσοδιακὸν δωδεκάσημον*. Does anapaestic attached to 'prosodiac' here signify the differentiation that Hephaestion perspicuously states at unusual length (**630 ff.**), or does it mean that Heliodorus regarded the prosodiac

as a real anapaestic (logaoedic) tripody, but of fixed form?[1] The fact is perhaps indeterminable, but it is to be noted that his analysis of these prosodiac and enoplic periods is evidently controlled by his theory of *ἀσυνάρτητα*, which Hephaestion seems to have adopted from him (chap. xv.). Thus Heliodorus divides the first period in *Pax* 775 ff., a catalectic enoplic tetrameter, into 'dactylic penthemimer' and prosodiac. So also in *Eq.* 1270 f., a catalectic enoplic pentameter, the period consists, by his analysis, of trochaic basis, 'dactylic penthemimer' and prosodiac.[2] Thus the true nature of these periods is obscured, whether we regard them as enoplic or as 'dactylo-epitritic' (**812 ff.**). These analyses reveal how heavily he is obsessed by his theory. Thus again he states that *Nub.* 470 f., *βουλομένους ἀνακοινοῦσθαί τε καὶ ἐς λόγον ἐλθεῖν*, a tetrametric combination of enoplic dimeters, consists of 'dactylic penthemimer' and 'anapaestic hephthemimer.' He calls this an *ἔπος*, and so far as number and arrangement of long and short syllables are concerned, it is no doubt identical with one form of the heroic line.[3]

505. The reasons for regarding the prosodiac and enoplius as dodecaseme isomeric dimeters, in which each short syllable has the value of one primary time and each long syllable that of two, are stated elsewhere in this book. See, in particular, **630 ff., 647 f.** The probable origin of these two dimeters and their consequent syllabic identity with fixed forms of the anapaestic and dactylic tripody must not be forgotten in weighing the significance of the phraseology used by Heliodorus in the metrical scholia. Confusion would be likely to arise at once on the loss of the music.

[1] The prosodiac is briefly designated simply as *ἀναπαιστικόν* in the commentary on *Eq.* 1272 and *Nub.* 475.

[2] Note also his analysis of *Nub.* 472 f., an enoplic trimeter; 474 f., a choerileum; *Pax* 779 f., an iambelegus; 783 f., an encomiologicum; 795 f., an enoplic tetrameter.

[3] See Blass, *Bacchylidis Carmina*[3], xxxv. f.; Goodell, *Metric*, 196 f.

CHAPTER XII

AEOLIC VERSE[1]

506. The fundamental colon in Aeolic verse is a polyschematist dimeter of eight syllables, in which the quantities are practically unregulated in the first metre, but the second metre is always a choriamb (**19 f.**): (i.) ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ –. Closely related with this dimeter are four others due to the further choriambization of the primitive dimeter: (ii.) ⏑ ⏑ – ⏑ ⏑ – ⏑ –, called Glyconic, in which the quantities of the first two syllables remain unregulated; (iii.) – ⏑ ⏑ – ⏑ – ⏑ –, called choriambo-iambic, which begins with a choriamb and has Glyconic close; (iv.) ⏑ – ⏑ – ⏑ – ⏑ –, the diiambic dimeter; and (v.) – ⏑ – ⏑ – ⏑ – ⏑, the ditrochaic dimeter. These are all normal Aeolic dimeters, but the last is rare in comedy. For their relation to one another and to the primitive dimeter, as developed in Aeolic poetry, see **651 ff.**, **657 ff.**

507. Aristophanes employs nine of the sixteen possible forms (**651**) of the polyschematist dimeter:

καίτοι πολλοὶ ταῦτ' ἔπαθον	1	– – – –	*Vesp.* 1459
ξυνόντες γνώμαις ἑτέρων	5 ⏑	– – –	*Vesp.* 1460
τοῖς σοφοῖς, ὧν οὕνεκ' ἐγὼ	6 – ⏑	– – ⏑ –	*Nub.* 526
ζηλῶ γε τῆς εὐτυχίας	7 – – ⏑	– ⏑ ⏑ –	*Vesp.* 1450
τὸν φύσαντα σεμνοτέροις	8 – – – ⏑	– ⏑ ⏑ –	*Vesp.* 1472
ἐς βαθὺ τῆς ἡλικίας	9 – ⏑ ⏑ –	– ⏑ ⏑ –	*Nub.* 514
ἐξέθηκα, παῖς δ' ἑτέρα	10 – ⏑ – ⏑	– ⏑ ⏑ –	*Nub.* 531
ὁ σώφρων τε χὠ καταπύ|γων	11 ⏑ – – ⏑	– ⏑ ⏑ –	*Nub.* 529
τυχὼν ἄπεισιν διὰ τὴν	12 ⏑ – ⏑ –	– ⏑ ⏑ –	*Vesp.* 1464

[1] The student is advised to read the discussion of the origin of Aeolic Verse in **651 ff.**

508. By catalexis (Heph. 29. 7 ff.) the polyschematist dimeter becomes ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑̆ (**34**). This catalexis appears notably in the Eupolidean, a tetrameter in favour with the comic poets, which consists of an acatalectic and a catalectic polyschematist dimeter:

ὦ θεώμενοι κατερῶ πρὸς ὑμᾶς ἐλευθέρως
τἀληθῆ νὴ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
– ⏑ – ⏑ – ⏑ ⏑ – ⏑ – – ⏑ – ⏑ ⏑̆ *Nub.* 518 f.

The forms of the first metre in the polyschematist dimeter which are preferred by Aristophanes are 7 and 9 (see **507**) in melic Aeolic verse; 1, 6, 8, 10 in the Eupolidean.

509. By brachycatalexis polyschematist cola end in – –, but this is uncommon. Compare the following tetrameter:

ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας
– ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – – *Av.* 1724 f.

510. The Aeolic dimeter was originally severely restricted to eight syllables, but later, under Ionian influence, it admitted resolution of long syllables in certain forms (**506, iv., v.**) with some freedom (**659 f.**). Resolution occurs even in the polyschematist dimeter, but only in the first metre:

ὑπό τε γερόντων ὀλέθρων	⏑ ⏑⏑ ⏑ – – ⏑ ⏑ – *Lys.* 325
ἀλλὰ πολέμου καὶ μανιῶν	– ⏑⏑ ⏑ – – ⏑ ⏑ – *Lys.* 342
ζῶντες τότ' ἐπὶ τῶν προτέρων	– – ⏑ ⏑⏑ – ⏑ ⏑ – *Nub.* 1029 f.

Aristophanes probably felt, although unconsciously, that the original metre which underlay each of these resolved polyschematist metres was diiambic, the forms numbered 12 and 7 above. Under Ionian influence even an anapaest (cf. **70**) might appear at the beginning of the first metre:

πολιοῦχε σᾶς ἔσχον ἕδρας ⏑⏑ – ⏑ – – ⏑ ⏑ – *Lys.* 345

Cf. *Eccl.* 940 (**567**), *Vesp.* 1461 (**548**).

511. Aristophanes is fond of the Glyconic, of which the catalectic form (⏑ ⏑ – ⏑ ⏑ – ⏑̆) is called Pherecratean:

λορδοῦ κιγκλοβάταν ῥυθμόν	– – – ⏑ ⏑ – ⏑ – Arist. *frag.* 140
ἥδιστον φάος ἡμέρας	– – – ⏑ ⏑ – ⏑ –
ἔσται τοῖσι παροῦσι καὶ	– – – ⏑ ⏑ – ⏑ –
τοῖσι δεῦρ' ἀφικνουμένοις,	– ⏑ – ⏑ ⏑ – ⏑ –
ἣν Κλέων ἀπόληται.	– ⏑ – ⏑ ⏑ – – *Eq.* 973–6

The first two syllables of the Glyconic here assume two of the four possible forms. Aristophanes uses ⏑ – very rarely and ⏑ ⏑ only in parody, in which he allows also spondaic close of the Glyconic (⏓ ⏓ – ⏑ ⏑ – – –), found in Sophocles and Euripides. He never admits the anapaest into the Glyconic, except in parody, as in *Ran.* 1322 (**586**).

512. Resolution of a long syllable is allowed in one of the first two places of the Glyconic, the unregulated syllables:

τί ποτε πρᾶγμα γενήσεται; ⏑⏑ – ⏑ ⏑ – ⏑ – *Ran.* 1251

Here the underlying metre was probably felt to be ditrochaic, – ⏑ – ⏑, since Aristophanes rarely begins the Glyconic with the antispast, ⏑ – – ⏑. Compare the unusual resolution in *frag.* 141:

ὦ πρεσβῦτα, πότερα φιλεῖς – – – ⏑ ⏑⏑ ⏑ –

This resolution, which occurs in Pindar, is found in Aristophanes in parody in conjunction with spondaic close as in *Aves* 910, 914 (**585**).

513. The choriambo-iambic and diiambic dimeters occur frequently in comedy in both their acatalectic and their catalectic forms:

ὡς μὲν ἁπλῷ λόγῳ, κακῶς	– ⏑ ⏑ – ⏑ – ⏑ –	
ἐξολέσειεν ὁ Ζεύς	– ⏑ ⏑ – ⏑ – –	*Ach.* 1152 f.
τρόπον τάλαινα κνησιᾷς	⏑ – ⏑ – ⏑ – ⏑ –	*Eccl.* 919
γυναῖκας ἀνθρακεύειν	⏑ – ⏑ – ⏑ – –	*Lys.* 340

A diiambic penthemimer (**36**) is found in *Nub.* 702 = 806, 704 = 808 (**562**).

514. Irrational metres are freely allowed in diiambic dimeters and sometimes even as the second metre in choriambo-iambic dimeters:

κοὐδὲν παρῆλθεν, ὥστ' ἔγωγ'	– – ⏑ – ⏑ – ⏑ –	*Vesp.* 637
τοῦ πράγμασιν χρωτίζεται	– – ⏑ – – – ⏑ –	*Nub.* 516
χαλκοκρότων ἵππων κτύπος	– ⏑ ⏑ – – – ⏑ –	*Eq.* 552

515. Resolution also is common in the first metre of diiambic dimeters:

ὃν ἔτ' ἐπίδοιμι τευθίδος	⏑⏑ ⏑ – ⏑ – ⏑ –	*Ach.* 1156
κύκλῳ δὲ περὶ σὲ κισσὸς	⏑ – ⏑⏑ ⏑ – –	*Th.* 999

μαινόμενος· ὁ δὲ λίθον βαλεῖν – ⏑ – ⏑ ⏑ – ⏑ –
βουλόμενος ἐν σκότῳ λάβοι – ⏑ – ⏑ ⏑ – ⏑ – *Ach.* 1168 f.
πόλει τέλεα δὲ δήμῳ ⏑ – ⏑ – ⏑ – – *Th.* 353

Diiambic cola may even have logaoedic form, under the influence of iambic cola in Ionian rhythm (**70**), as in *Ach.* 849 (**582**), *Pax* 948 (**583**).

516. Protraction (*τονή*) is not common and is found chiefly in cola of diiambic form, but sometimes in choriambo-iambic cola:

ὀκέλλοι· κἄτα μέλ- ⏑ – · – · – ⏑ –
λοντες λαβεῖν αὐτοῦ κύων – – ⏑ – – – ⏑ –
ἁρπάσασα φεύγοι · – ⏑ – ⏑ – – *Ach.* 1159 f.
ἡνίκα τῶν τραγῳδῶν – ⏑ ⏑ – ⏑ – · – *Pax* 807

517. Ditrochaic dimeters are rare in the Aeolic verse of comedy, but when they occur they admit the irrational metre, resolution and protraction, as in Ionian rhythm:

μὴ φθόνει ταῖσιν νέαισι,
τὸ τρυφερὸν γὰρ ἐμπέφυκε=
ἐκπέσοι σου τὸ τρῆμα – ⏑ – ⏑ – ⏑ – ⏑
τό τ' ἐπίκλιντρον ἀποβάλοις
⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ *Eccl.* 900 f. = 906 f.

518. Trimetrical cola are much less common than dimetrical, but they occur in all five forms: (i.) polyschematist, (ii.) Glyconic, (iii.) choriambo-iambic, (iv.) diiambic, (v.) ditrochaic (rarely), and are due to the same choriambizing influence which produced the dimeter. Compare the corresponding dimeters (**506**). In illustration, note the examples quoted from various poets in **654**, and also the following:

(i.) *κἆθ' ἕτερον νυκτερινὸν γένοιτο*
– ⏑ ⏑ – – ⏑ ⏑ – ⏑ – – *Ach.* 1163
ἐξαπατῶσιν παραβαίνουσί τε τοὺς
– ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – *Th.* 357
κατ' ὄρεα νυμφᾶν ἐρατοῖς ἐν ὕμνοις
⏑ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – – *Th.* 992

(ii.) *χαῖρ' ὦ χρυσόκερως βεβάκτα κήλων*
Πάν, Πελασγικὸν Ἄργος ἐμβατεύων
– ⏑ – ⏑ ⏑ – ⏑ – ⏑ – – Crat. 321
ὥραν οὐκ ἀπολεῖς οὐδ' ἀπολήψει
– – – ⏑ ⏑ – – ⏑ ⏑ – – *Eccl.* 923

The first of these, quoted from Cratinus, is the Phalaecean (cf. *Vesp.* 1226, 1227, 1248); the second, the catalectic lesser Asclepiadean.

(iii.) *ἔστι δίκαιον, εἰ δημοκρατούμεθα*
– ◡ ◡ – ◡ – – ◡ ◡ – ◡ – *Eccl.* 945
ἤ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις
– ◡ ◡ – ◡ – ◡ – – ◡ ◡ – *Nub.* 598

(iv.) *σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη*
– – ◡ ◡ ◡ ◡ – – – ◡ – *Ach.* 1158
γάρ μοι μήτηρ ἄλλῃ βέβηκε
– – · – – – · – ◡ – – *Eccl.* 913

(v.) *κἀπὶ τοῖς μήλοις ἐπανθεῖ· σὺ δ' ὦ γραῦ*
– ◡ – – – ◡ – · – ◡ – – *Eccl.* 903

On the relation of all these cola to the primitive trimeter, see **655 ff.**

519. Aeolic trimeters in comedy, except ditrochaic, generally assume iambic, rarely choriambic, catalexis. They admit the resolutions, irrational metres, protraction, and the irregularities found in parody, that are allowed in dimeters. For example, Aristophanes uses in *Av.* 908 (**585**), in parody, an acephalous (**38**) polyschematist trimeter, ◡ – ◡ – – – ◡ ◡ – – –, which ends in Glyconic form with spondaic close (**511**), where normally he would have – ◡ – ◡ – ◡ – ◡ ◡ – ◡ –. In the following colon (909) the same trimeter is brachycatalectic.

520. Correspondence is allowed between certain forms of the unregulated metre in polyschematist cola:

νῦν δὲ τὸν ἐκ θἠμετέρου =
οὐπώποθ' οὕτω καθαρῶς – ◡ ◡ – – ◡ ◡ – *Vesp.* 526 = 631
λόγοισι καὶ φροντίσι καὶ =
ὡς ἡδύ σου τοῖσι λόγοις ◡ – ◡ – – ◡ ◡ – *Nub.* 951 = 1026
τὸν ξυγγραφῆ τὸν μελέων ποιητήν =
κᾆθ' ἕτερον νυκτερινὸν γένοιτο
– ◡̯ ◡ – – ◡ ◡ – ◡ – – *Ach.* 1151 = 1163
φυσέως, ἣν ἔχοι τις ἀεί =
τί γὰρ ἐκεῖνος ἀντιλέγων ◡◡̯ – ◡ – ◡ ◡ – *Vesp.* 1458 = 1470

521. The different allowed forms of the Glyconic may correspond:

ἐν τῷ δείγματι τῶν δικῶν =
οὗτος οὐ δύναται μαθεῖν – ◡̯ – ◡ ◡ – ◡ – *Eq.* 979 = 995

κάλει 'Ορθαγόραν, ὅπως =
τἀμὰ παίγνια· τὴν δ' ἐμὴν ∪ ⏑ – ∪ ∪ – ∪ – *Eccl.* 916 = 922

522. The normal and irrational forms of the choriambo-iambic dimeter may correspond:

χαλκοκρότων ἵππων κτύπος =
τῆς ἱερωτάτης ἀπα|σῶν – ∪ ∪ – ⏑ – ∪ – *Eq.* 552 = 582

523. Normal, irrational and resolved metres may correspond in diiambic cola:

δεόμενον, ἡ δ' ὠπτημένη =
βουλόμενος ἐν σκοτῷ λάβοι ∪ ⏑ ∪ – ⏑ – ∪ – *Ach.* 1157 = 1169
πρὸς τὴν ἐμὴν ἀνάγκην =
μέλημα, Κύπριδος ἔρνος ⏑ – ∪ ⏑ ∪ – – *Eccl.* 969 = 973
ἢ μέγα τι μεταπεσεῖται =
ὁ παῖς ὁ Φιλοκλέωνος ⏑ ∪ ∪ ⏑ ∪ – – *Vesp.* 1454 = 1466

524. The choriambo-iambic dimeter may correspond as a whole with the polyschematist, Glyconic, or diiambic dimeter:

γυμνασίου λέγειν τι δεῖ =
οὐδενὸς ἠκούσαμεν οὐ|δὲ – ∪ ∪ – ∪ ⏑ ∪ – *Vesp.* 527 = 632
μὴ κατὰ τὸν νεανίαν
τόνδε λέγειν. ὁρᾷς γὰρ ὡς =
ὡς δὲ πάντ' ἐπελήλυθεν – ∪ ∪ ⏑ ∪ – ∪ –
κοὐδὲν παρῆλθεν, ὥστ' ἔγωγ' – ∪ ∪ – ∪ – ∪ – *Vesp.* 532 f. = 636 f.
ὑστερόπους βοηθῶ =
γυναῖκας ἀνθρακεύειν ⏑ ∪ ∪ – ∪ – – *Lys.* 326 = 340

525. The same correspondences are allowed in two equivalent subordinate periods.

526. Single Aeolic subordinate periods may be combined in the same systematic period with most of the rhythms of Ionian verse, often with marked effect since the contrast of rhythms is impressive.

527. Aeolic verse developed many tetrameters of fixed form by uniting two of the five dimeters named above (**506**). Some of these tetrameters had vogue and received particular names in antiquity, and some came to be used, like iambic and trochaic tetrameters, in recitative verse. These tetrameters are nearly all catalectic.

528. Thus (i.) the Eupolidean, already cited (**508**), of which the

general scheme is ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ ⏓. Compare the Parabasis of the *Nubes* (518–62).

The forms of the first metre in these forty-five verses, arranged in the order of frequency of occurrence, are: – – – – (16 times), – – – ⏑ (9), – ⏑ – – (8), – ⏑ – ⏑ (7), ⏑ – – ⏑ (1), with four doubtful cases: – – – ⏓ (2), ⏑ ⏑ ⏑ – ⏓ (1), – ⏓ – – (1). The forms of the third metre are: – – – – (12), – ⏑ – ⏑ (11), – ⏑ – – (10), – – – ⏑ (5), ⏑ – – – (3), ⏑ – – ⏑ (1), with three doubtful cases: – ⏓ – ⏑ (1), – ⏓ – – (1), ⏑ – – – (1). Compare the list of forms in 651.

529. This verse was much affected by the comic poets. Resolution is admitted in the second dimeter of the tetrameter as well as the first:

ἦν δ' ἡμῶν συκόν τις ἴδῃ διὰ χρόνου νέον ποτέ,
τὠφθαλμὼ τούτῳ περιμάττομεν τὼ τῶν παιδίων
– – – – – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ Pher. 132

For other examples of the Eupolidean cf. Crat. 74, 98, 318; Pherec. 29, 47, 64, 122, 191; Eupol. 78, 120; Aristoph. 54, 55; Plat. 92, 169; Alexis 206, 237; Frg. incert. 53, 54, 55, 56, 1330.

530. The epionicum (ii.) likewise consists of two polyschematist dimeters, the first acephalous (**38**), the second acatalectic (Heph. 57. 11 ff.):

ὦ καλλίστη πόλι πασῶν ὅσας Κλέων ἐφορᾷ,
ὡς εὐδαίμων πρότερόν τ' ἦσθα, νῦν δὲ μᾶλλον ἔσῃ
– – – – ⏑ ⏑ – – ⏑ – ⏑ – ⏑ ⏑ – Eupol. 290

Cf. also Eupol. 291, 292.

531. The Priapean (iii.) consists of two Glyconics, the second catalectic (Heph. 33. 19 ff.):

οὐδ' Αἰξωνίδ' ἐρυθρόχρων ἐσθίειν ἔτι τρίγλην,
οὐδὲ τρυγόνος, οὐδὲ δεινοῦ φυὴν μελανούρου
– ⏓ – ⏑ ⏑ – ⏑ ⏑ – – ⏑ – ⏑ ⏑ – – Crat. 221

See also Crat. 320.

532. The greater Asclepiadean (iv.), called also *Σαπφικὸν ἑκκαιδεκασύλλαβον* (Heph. 34. 11 ff.), likewise consists of two Glyconics, but the first dimeter abandons Glyconic close, developing an antispast as the second metre, as in the lesser Asclepiadean (**518, ii.**), and is thus closely linked with the

following dimeter. Aristophanes has joined the Phalaecean with this in parodying Alcaeus (*frag.* 84) in *Av.* 1410 ff.:

ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτεροποίκιλοι,
τανυσίπτερε ποικίλα χελιδοΐ;
– – – ∪ ∪ – – ∪ ∪ – – ∪ ∪ – ∪ –
∪ ∪ – ∪ ∪ – ∪ – ∪ –

Cf. *Aves* 1415 also and *Vesp.* 1238 (Asclepiadean in a scolium). For a discussion of Asclepiadean trimeters, tetrameters and longer periods, see the Editor's *Origin and Form of Aeolic Verse*, 304 ff.

533. An acatalectic and a catalectic choriambo-iambic dimeter (v.) were also combined (Heph. 30. 11 ff.):

οἶδα μὲν ἀρχαῖόν τι δρῶν κοὐχὶ λέληθ' ἐμαυτόν
– ∪ ∪ – – – ∪ – – ∪ ∪ – ∪ – – Arist. *frag.* 30

This tetrameter is used by line in the *Flatterers* of Eupolis (*frag.* 159) in a quotation of sixteen verses. Compare also Eupol. 38, 361.

534. Different dimeters might be combined, as (vi.) the polyschematist dimeter and the Pherecratean:

ἐν λειμῶνι λωτοφόρῳ, κύπειρόν τε δροσώδη
– – – ∪ – ∪ ∪ – ∪ – – ∪ ∪ – – Pher. 109. 2

535. The polyschematist and the choriambo-iambic dimeter were combined under the fundamental scheme ∘ ∘ ∘ ∘ – ∪ ∪ – – ∪ ∪ – ∪ – –. The first metre assumes various forms, but two of these tetrameters got vogue. First (vii.):

λιγνὺν δοκῶ μοι καθορᾶν καὶ καπνὸν ὦ γυναῖκες
ὥσπερ πυρὸς καομένου· σπευστέον ἐστὶ θᾶττον
– – ∪ – – ∪ ∪ – – ∪ ∪ – ∪ – – *Lys.* 319, 320

536. Compare also (viii.):

εἰ γὰρ ἐμοὶ παυσαμένῳ τοῦ πολέμου γένοιτο
– ∪ ∪ – – ∪ ∪ – – ∪ ∪ – ∪ – – Arist. *frag.* 109. 2

For acatalectic examples of this tetrameter see Pher. 29 and 122.

537. The polyschematist and the diiambic dimeter were combined, as (ix.):

ζηλῶ γε τῆς εὐτυχίας τὸν πρέσβυν οἳ μετέστη
– – ∪ – – ∪ ∪ – – – ∪ – ∪ – – *Vesp.* 1450 f.

538. The Glyconic was combined with the choriambo-iambic dimeter, as (x.):

ὦ πρεσβῦτα πότερα φιλεῖς τὰς δρυπετεῖς ἑταίρας
ἢ σὺ τὰς ὑποπαρθένους ἁλμάδας ὡς ἐλάας
– – – ◡ ◡ ◡ – – ◡ ◡ – ◡ – – Arist. *frag.* 141

539. The choriambo-iambic dimeter and Pherecratean were combined, as (xi.):

ὦ μαλάχας μὲν ἐξερῶν ἀναπνέων δ' ὑάκινθον
– ◡ ◡ – ◡ – ◡ – ◡ ◡ – ◡ ◡ – – Pher. 131. 1

540. The combination of the choriambo-iambic dimeter with a catalectic polyschematist dimeter, of which the first metre was usually – ◡ – ◡, gave the celebrated tetrameter named (xii.) Cratineum (Heph. 54. 11 ff.) after Cratinus:

Εὔιε κισσοχαῖτ' ἄναξ χαῖρ' ἔφασκ' Ἐκφαντίδης,
πάντα φορητά, πάντα τολμητὰ τῷδε τῷ χορῷ,
πλὴν Ξενίου νόμοισι καὶ Σχοινίωνος ὦ Χάρον.
– ◡ ◡ – ◡ – ◡ – – ◡ – ✕ – ◡ – Crat. 324

Cf. also Crat. 327, and (text uncertain) 9, 41, 146, 210. For Eupol. 37 see Heph. 54. 19 ff.

541. It seems probable that some of the foregoing tetrameters may have been used in continuous passages as 'verses' rendered in recitative, as the anapaestic tetrameter and trochaic tetrameter are often employed in Aristophanes, especially in the parabasis. There is, for example, very strong presumption that the series of sixteen (**668**) tetrameters in Eupol. 159 (**533**) constituted the epirrhema or antepirrhema of a parabasis. The only certain example in Aristophanes of Aeolic tetrameters rendered in recitative is found in the parabasis of the *Nubes* (**528**), where Eupolideans are thus used. It is also possible that Aeolic hypermeters may have been used in the pnigos, in the manner of the anapaestic hypermeter in the parabasis. Cf. Pher. 96 quoted in **549**, and note Bergk's surmise.

542. Pentameters, hexameters, heptameters, octameters and hypermeters are formed by the union of dimeters and trimeters of the same or different orders.

543. From the foregoing elements systematic periods of simple or varied form are composed, according as they consist of a single sort of colon or of different elemental cola.

544. A strophe may consist solely of a single sort of colon, as in the two odes that follow:

Eq. 973–6 = 977–80 = 981–4 = 985–8 = 989–92 = 993–6

(Stasimon I.)

Strophe I.

Ἡμ. α′ ἥδιστον φάος ἡμέρας – ⏑ – ∪ ∪ – ∪ –
ἔσται τοῖσι παροῦσι καὶ – ⏑ – ∪ ∪ – ∪ –
975 τοῖσι δεῦρ' ἀφικνουμένοις, – ∪ – ∪ ∪ – ∪ –
ἢν Κλέων ἀπόληται. – ∪ – ∪ ∪ – ⏑ 8cv

Strophe II.

Ἡμ. β′ καίτοι πρεσβυτέρων τινῶν οἷων ἀργαλεωτάτων ἐν τῷ δείγματι τῶν δικῶν ἤκουσ' ἀντιλεγόντων

Strophe III.

Ἡμ. α′ ὡς εἰ μὴ 'γένεθ' οὗτος ἐν τῇ πόλει μέγας, οὐκ ἂν ἦστην σκεύη δύο χρησίμω, δοῖδυξ οὐδὲ τορύνη.

Strophe IV.

Ἡμ. β′ ἀλλὰ καὶ τόδ' ἔγωγε θαυμάζω τῆς ὑομουσίας αὐτοῦ· φασὶ γὰρ αὐτὸν οἱ παῖδες οἱ ξυνεφοίτων,

Strophe V.

Ἡμ. α′ τὴν Δωριστὶ μόνην ἂν ἁρμόττεσθαι θαμὰ τὴν λύραν, ἄλλην δ' οὐκ ἐθέλειν μαθεῖν κἄτα τὸν κιθαριστήν

Strophe VI.

Ἡμ. β′ ὀργισθέντ' ἀπάγειν κελεύειν, ὡς ἁρμονίαν ὁ παῖς οὗτος οὐ δύναται μαθεῖν ἣν μὴ Δωροδοκιστί.

975 *τοῖσι δεῦρ' ἀφικνουμένοις* Bentley: *τοῖσιν ἀφικνουμένοισιν* 981 *'γένεθ'* Scaliger: *γένοιθ'*

The six strophes constitute a monostrophic hexad (701). The period consists of a single octameter composed of three Glyconics and a Pherecratean. See 773.

See the metrical scholium on *Eq.* 973 ff.

545. *Ran.* 1251–60 (Episode II.).

Χο. τί ποτε πρᾶγμα γενήσεται; ⏑ ∪ – ∪ ∪ – ∪ –
φροντίζειν γὰρ ἔγωγ' ἔχω, – – – ∪ ∪ – ∪ –
τίν' ἄρα μέμψιν ἐποίσει ⏑ ∪ – ∪ ∪ – – 6c
ἀνδρὶ τῷ πολὺ πλεῖστα δὴ – ∪ – ∪ ∪ – ∪ –

1255 καὶ κάλλιστα μέλη ποιή- 5 – – – ⏑ ⏑ – ⏑ –
σαντι τῶν μέχρι νυνί. – ⏑ – ⏑ ⏑ – – 6^{C}
θαυμάζω γὰρ ἔγωγ' ὅπῃ 531 – – – ⏑ ⏑ – ⏑ –
μέμψεταί ποτε τοῦτον – ⏑ – ⏑ ⏑ – ⏑ 4^{CV}
τὸν Βακχεῖον ἄνακτα, – – – ⏑ ⏑ – ⏑ 2^{CV}
1260 καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 10 – ⏑ – ⏑ ⏑ – – 2^{C}

1256 μέχρι νυνί Meineke: ἔτι νῦν (νῦν ἔτ') ὄντων

Non-antistrophic. A = aab (+), 6 6 4 (+ 2 2), epodic triad, with refrain, in Glyconic rhythm: two hexameters with a tetrameter as epode, the strophe closing with two Pherecrateans that repeat the melody of the final colon of the tetrameter. See 737 and 774.

546. In the following all but two cola are Glyconic:

Av. 676–84 (Parabasis).

Commation.

Κορ. α' ὦ φίλη, ὦ ξουθή, 509, 800 – ⏑ ⏑ – – – 2^{-C}
ὦ φίλτατον ὀρνέων 38 – – ⏑ ⏑ – ⏑ –
πάντων, ξύννομε τῶν ἐμῶν – – – ⏑ ⏑ – ⏑ –
ὕμνων, ξύντροφ' ἀηδοῖ, – – – ⏑ ⏑ – – 6^{C}
680 ἦλθες ἦλθες ὤφθης, 509 5 – ⏑ – ⏑ – – 2^{-C}
ἡδὺν φθόγγον ἐμοὶ φέρουσ'· – – – ⏑ ⏑ – ⏑ –
ἀλλ' ὦ καλλιβόαν κρέκουσ' – – – ⏑ ⏑ – ⏑ –
αὐλὸν φθέγμασιν ἠρινοῖς – – – ⏑ ⏑ – ⏑ –
ἄρχου τῶν ἀναπαίστων. – – – ⏑ ⏑ – – 8^{C}

Non-antistrophic. A = abac, 2- 6 2- 8, epodic tetrad: two brachycatalectic polyschematist dimeters that enclose a Glyconic hexameter, with a Glyconic octameter as epode. See 748.

On the commation see 293 ff., 298.

547. The Pherecratean was sometimes used continuously in a series of short verses:

ἄνδρες πρόσχετε τὸν νοῦν – – – ⏑ ⏑ – –
ἐξευρήματι καινῷ, – – – ⏑ ⏑ – –
συμπτύκτοις ἀναπαίστοις – – – ⏑ ⏑ – – Pher. 79

Cf. Crates 33, Eupol. 162.

548. The continuous use of the polyschematist dimeter in an entire systematic period, in the manner of the Glyconic, was avoided in melic verse, probably because of the irregularity of form of its first metre. The nearest approach to this use in Aristophanes is found in the following ode:

Vesp. 1450–61 = 1462–73 (Stasimon II.).

Strophe.

Ἡμ. α′	ζηλῶ γε τῆς εὐτυχίας	537	– – ⏑ – – ⏑ ⏑ –
	τὸν πρέσβυν οἳ μετέστη		– – ⏑ – ⏑ – ⏓ 4^{CV}
	ξηρῶν τρόπων καὶ βιοτῆς·		⏓ – ⏑ – – ⏑ ⏑ –
	ἕτερα δὲ νῦν ἀντιμαθὼν		⏑ ⏑ ⏑ – – ⏑ ⏑ –
	ἢ μέγα τι μεταπεσεῖται	5	⏓ ⏑ ⏑ ⏑ ⏑ – ⏓ 6^{CV}
1455	ἐπὶ τὸ τρυφῶν καὶ μαλακόν.		⏔ ⏑ ⏑ – – ⏑ ⏑ –
	τάχα δ' ἂν ἴσως οὐκ ἐθέλοι·		⏑ ⏑ ⏑ – – ⏑ ⏑ –
	τὸ γὰρ ἀποστῆναι χαλεπὸν		⏑ ⏑ – – – ⏑ ⏑ –
	φύσεως ἣν ἔχοι τις ἀεί.	802	⏑ ⏓ – ⏑ – ⏑ ⏑ –
	καίτοι πολλοὶ ταῦτ' ἔπαθον·	10	– – – – – ⏑ ⏑ –
1460	ξυνόντες γνώμαις ἑτέρων		⏔ – – ⏓ – ⏑ ⏑ –
	μετεβάλλοντο τοὺς τρόπους.	510	⏑ – – ⏔ – ⏑ ⏓ 14^{CV}

Antistrophe.

Ἡμ. β′	πολλοῦ δ' ἐπαίνου παρ' ἐμοὶ
	καὶ τοῖσιν εὖ φρονοῦσιν
	τυχὼν ἄπεισιν διὰ τὴν
1465	φιλοπατρίαν καὶ σοφίαν
	ὁ παῖς ὁ Φιλοκλέωνος.
	οὐδενὶ γὰρ οὕτως ἀγανῷ
	ξυνεγενόμην οὐδὲ τρόποις
	ἐπεμάνην οὐδ' ἐξεχύθην.
1470	τί γὰρ ἐκεῖνος ἀντιλέγων
	οὐ κρείττων ἦν, βουλόμενος
	τὸν φύσαντα σεμνοτέροις
1473	κατακοσμῆσαι πράγμασιν;

1454 *μεταπεσεῖται* Bentley: *μεταπείσεται* or *μέγα πείσεται* 1455 *ἐπὶ τὸ τρυφῶν* Dindorf: *ἐπὶ τὸ ῥυφᾶν* or *ἐπιτρυφὸν* or *ἐπὶ τὸ τρυφὸν*

Monostrophic dyad. A = abc, 4 6 14, pericopic triad: tetrameter, hexameter, hypermeter of fourteen metres. See 771.

The polyschematist dimeter here admits six different forms of the unregulated first metre in addition to those that are pentasyllabic or hexasyllabic by resolution or irregularity (1461 = 1473). Only two cola are non-polyschematist, the catalectic diiambic dimeters ending the first two subordinate periods. With these compare the last colon, a catalectic polyschematist dimeter (508).

549. Compare the series of dimeters in the following fragment:

* * * * τοῖς δὲ κριταῖς — ∪ ∪ –
τοῖς νυνὶ κρίνουσι λέγω, — — — — — ∪ ∪ –
μὴ 'πιορκεῖν μηδ' ἀδίκως — ∪ — — — ∪ ∪ –
κρίνειν, ἢ νὴ τὸν φίλιον — — — — — ∪ ∪ –
μῦθον εἰς ὑμᾶς ἕτερον — ∪ — — — ∪ ∪ –
Φερεκράτης λέξει πολὺ τού- ∪ ⏑ — — — ∪ ∪ –
του κακηγορίστερον. — ∪ — ∪ — ∪ — Pher. 96

As Bergk surmised, this may have been the close of the pnigos of a parabasis, to which it would be admirably adapted. Cf. also Pher. 13 (two subordinate periods), 95, Eupol. 362 (a colon and the beginning of a second), Arist. *frag.* 11, 533.

550. The continuous use of the acatalectic choriambo-iambic dimeter was likewise avoided in strophic composition, although it appears, like the Eupolidean, in a verse of fixed form (**533**) which was used by line. The catalectic dimeter, on the other hand, occurs in a fragment of Aristophanes in a series of limited extent:

οὐκ ἐτὸς ὦ γυναῖκες — ∪ ∪ – ∪ – –
πᾶσι κακοῖσιν ἡμᾶς — ∪ ∪ – ∪ – –
φλῶσιν ἑκάστοθ' ἄνδρες· — ∪ ∪ – ∪ – –
δεινὰ γὰρ ἔργα δρῶσαι — ∪ ∪ – ∪ – –
λαμβανόμεσθ' ὑπ' αὐτῶν — ∪ ∪ – ∪ – – Arist. 10

Compare also:

ὃς χαρίτων μὲν ὄζει — ∪ ∪ – ∪ – –
καλλαβίδας δὲ βαίνει, — ∪ ∪ – ∪ – –
σησαμίδας δὲ χέζει — ∪ ∪ – ∪ – –
μῆλα δὲ χρέμπτεται . . . — ∪ ∪ – ∪ – Eupol. 163

The last colon seems to be an abnormal catalexis of the preceding catalectic dimeter and has given offence. Emendations have been proposed, but the form, since it is unique, is probably due to defective quotation, as Hermann indicated (*Elementa*, 576). The sentiment precludes the supposition that it is a dochmius.

551. Variety of effect was secured by the combination of cola of different orders, as of polyschematist and choriambo-iambic cola in the following:

Nub. 949–58 = 1024–33 (Debate I.).

Strophe.

Ἡμ. α' νῦν δείξετον τὼ πισύνω — — ∪ – — ∪ ∪ –
950 τοῖς περιδεξίοισι — ∪ ∪ – ∪ – ⏑ 4^{cv}

λόγοισι καὶ φροντίσι καὶ 535 ⏑ – ⏑ – – ⏑ ⏑ –
γνωμοτύποις μερίμναις, – ⏑ ⏑ – ⏑ – ⏓ 4cv
953 λέγων ἀμείνων πότερος 5 ⏑ – ⏑ – – ⏑ ⏑ –
φανήσεται· νῦν γὰρ ἅπας ⏑ – ⏑ ⏓ – ⏑ ⏑ –
ἐνθάδε κίνδυνος ἀνεῖται σοφίας, – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –
957 ἧς πέρι τοῖς ἐμοῖς φίλοις – ⏑ ⏑ – ⏑ – ⏑ –
ἐστὶν ἀγὼν μέγιστος. – ⏑ ⏑ – ⏑ – ⏑ 11cv

Antistrophe.

Ἡμ. β′ ὦ καλλίπυργον σοφίαν
1025 κλεινοτάτην ἐπασκῶν,
ὡς ἡδύ σου τοῖσι λόγοις
σῶφρον ἕπεστιν ἄνθος.
1028 εὐδαίμονες δ' ἦσαν ἄρ' οἱ
ζῶντες τότ' ἐπὶ τῶν προτέρων·
πρὸς οὖν τάδ' ὦ κομψοπρεπῆ μοῦσαν ἔχων
1032 δεῖ σε λέγειν τι καινόν, ὡς
ηὐδοκίμηκεν ἀνήρ.

953 λέγων ἀμείνων πότερος Bergk: ὁπότερος αὐτοῦν λέγων ἀμείνων, in which ὁπότερος αὐτοῦν is a gloss on the original πότερος

Monostrophic dyad. A = aab, 4 4 11, epodic triad: two tetrameters, with a hendecameter as epode. See 737.

552. Polyschematist dimeters are combined with Glyconics in the following fragment:

* * * * πάντα γὰρ ἦν – ⏑ ⏑ –
μέσ' ἀνδρῶν καὶ μειρακίων – – – – – ⏑ ⏑ –
πινόντων, ὁμοῦ δ' ὁμάδῳ – – – ⏑ – ⏑ ⏑ –
γρᾴδι' ἦν μεγάλαισιν οἰ- – ⏑ – ⏑ ⏑ – ⏑ –
νου χαίροντα λεπασταῖς. 5 – – – ⏑ ⏑ – – – Philyl. 5

See also Arist. *frag.* 561.

553. In the following ode, series of choriambo-iambic dimeters and of Glyconics are linked by two trimeters:

Eq. 551–64 = 581–94 (Parabasis I.).

Strophe.

Ἡμ. α′ ἵππι' ἄναξ Πόσειδον ᾧ – ⏑ ⏑ – ⏑ – ⏑ –
χαλκοκρότων ἵππων κτύπος – ⏑ ⏑ – ⏓ – ⏑ –
καὶ χρεμετισμὸς ἀνδάνει
802 (ant.) – ⏑ ⏑ – ⏑ – ⏑ –
καὶ κυανέμβολοι θοαὶ – ⏑ ⏑ – ⏑ – ⏑ –

555 μισθοφόροι τριήρεις, 5 – ∪ ∪ – ∪ – – 10C
μειρακίων θ' ἁμιλλα λαμ- – ∪ ∪ – ∪ – ∪ –
πρυνομένων ἐν ἅρμασιν – ∪ ∪ – ∪ – ∪ –
καὶ βαρυδαιμονούντων, – ∪ ∪ – ∪ – ⏑ 6CV
δεῦρ' ἔλθ' εἰς χορὸν ὦ χρυσοτρίαιν' ὦ
518, ii. – – – ∪ ∪ – – ∪ ∪ – – 3C
560 δελφίνων μεδέων Σουνιάρατε,
10 – – – ∪ ∪ – – ∪ ∪ – ▽ 3CV
ὦ Γεραίστιε παῖ Κρόνου – ▽ – ∪ ∪ – ∪ –
Φορμίωνί τε φίλτατ' ἐκ – ▽ – ∪ ∪ – ∪ –
τῶν ἄλλων τε θεῶν Ἀθη- – – – ∪ ∪ – ∪ –
ναίοις πρὸς τὸ παρεστός. – – – ∪ ∪ – ▽ 8CV

Antistrophe.

Ἡμ. β' Ὦ πολιοῦχε Παλλάς, ὦ
τῆς ἱερωτάτης ἁπα-
σῶν πολέμῳ τε καὶ ποιη-
ταῖς δυνάμει θ' ὑπερφερού-
585 σης μεδέουσα χώρας,
δεῦρ' ἀφικοῦ λαβοῦσα τὴν
ἐν στρατιαῖς τε καὶ μάχαις
ἡμετέραν ξυνεργὸν
Νίκην, ἣ χορικῶν ἐστιν ἑταίρα
590 τοῖς τ' ἐχθροῖσι μεθ' ἡμῶν στασιάζει.
νῦν οὖν δεῦρο φάνηθι· δεῖ
γὰρ τοῖς ἀνδράσι τοῖσδε πά-
σῃ τέχνῃ πορίσαι σε νί-
κην εἴπερ ποτὲ καὶ νῦν.

Monostrophic dyad. A = abccd, 10 6 3 3 8, proödic pentad: a decameter as proöde to a periodic tetrad composed of a hexameter, two catalectic Asclepiadean trimeters, and an octameter as epode. See 753.

See the metrical scholium on *Eq.* 551 ff.

554. With this compare the following series of five tetrameters:

ὦ μαλάχας μὲν ἐξερῶν 539 – ∪ ∪ – ∪ – ∪ –
ἀναπνέων δ' ὑάκινθον, ∪ ⏑ – ∪ ∪ – ∪ 4CV
καὶ μελιλώτινον λαλῶν 533 – ∪ ∪ – ∪ – ∪ –
καὶ ῥόδα προσσεσηρώς, – ∪ ∪ – ∪ – – 4C
ὦ φιλῶν μὲν ἀμάρακον 531 5 – ∪ – ∪ ∪ – ∪ –
προσκινῶν δὲ σέλινα, – – – ∪ ∪ – ∪ 4CV

γελῶν δ' ἱπποσέλινα καὶ **531** ⏑ – – ⏑ ⏑ – ⏑ –
κοσμοσάνδαλα βαίνων, – ⏑ – ⏑ ⏑ – – 4^{c}
ἔγχει κἀπιβόα τρίτον **531** – – – ⏑ ⏑ – ⏑ –
παιῶν', ὡς νόμος ἐστίν. 10 – – – ⏑ ⏑ – ⏑ 4^{cv} Pher. 131

555. A series of two catalectic choriambo-iambic cola and a Pherecratean is found in Arist. *frag.* 695:

ὅστις ἐν ἡδυόσμοις – ⏑ ⏑ – ⏑ – –
στρώμασι παννυχίζων – ⏑ ⏑ – ⏑ – –
τὴν δέσποιναν ἐρείδεις. – – – ⏑ ⏑ – –

556. Diiambic and Glyconic cola are the chief constituents of the following:

Ecclesiazusae 911–17 = 918–23 (Episode II.).

Strophe.

Νε. αἰαῖ τί ποτε πείσομαι; – – ⏑ ⏑ – ⏑ – 2^{0}
οὐχ ἥκει μοὐταῖρος, **73, 516** – – · – – – · –
912 μόνη δ' αὐτοῦ λείπομαι, ἡ **800** ⏑ – – – – ⏑ ⏑ –
γάρ μοι μήτηρ ἄλλῃ βέβηκε. – – · – – – · – ⏑ – ⏑ 7^{cv}
καὶ τἄλλ' οὐδὲν μετὰ ταῦτα δεῖ λέγειν·
38, 518 5 – – – – ⏑ ⏑ – ⏑ – ⏑ –
915 ἀλλ' ὦ μαῖ' ἱκετεύομαι, – – – ⏑ ⏑ – ⏑ –
κάλει Ὀρθαγόραν, ὅπως ⏑ – – ⏑ ⏑ – ⏑ –
‹ἂν› σαυτῆς κατόναι', ἀντιβολῶ σε.
518, ii. – – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ 10^{cv}

Antistrophe.

Γρ. ἤδη τὸν ἀπ' Ἰωνίας – – ⏑ ⏑ · – ⏑ –
τρόπον τάλαινα κνησιᾷς, ⏑ – ⏑ – ⏑ – ⏑ –
920 δοκεῖς δέ μοι καὶ λάβδα κατὰ τοὺς Λεσβίους.
⏑ – ⏑ – – – ⏑ ⏑ – – ⏑ – 7
ἀλλ' οὐκ ἄν ποθ' ὑφαρπάσαις – – – ⏑ ⏑ – ⏑ –
τἀμὰ παίγνια· τὴν δ' ἐμὴν 5 – ⏑ – ⏑ ⏑ – ⏑ –
ὥραν οὐκ ἀπολεῖς οὐδ' ἀπολήψει.
– – – ⏑ ⏑ – – ⏑ ⏑ – – 7^{c}

916 Ὀρθαγόραν Ed.: τὸν Ὀρθαγόραν 917 ἂν Hermann 921 ὑφαρπάσαις Scaliger: ὑφαρπάσαιο

The strophe and antistrophe constitute the second dyad in a proödic combination of eleven strophes. See **717**. In the strophe, C = abc, 2 7 10, pericopic triad: catalectic polyschematist dimeter, Aeolic heptameter, decameter. See **771**. In the antistrophe C = ab,

7 7, epodic dyad: diiambic heptameter, Glyconic heptameter. See 770. Aristophanes simplifies the rhythm of the first half of the antistrophe. See 51. Peculiarities of rhythm are intentionally exaggerated in this part of the strophe.

557. In the following ode two subordinate periods that are mainly ditrochaic end each with a catalectic choriambo-iambic dimeter:

Eccl. 900–5 = 906–10 (Episode II.).

Strophe.

Νε. μὴ φθόνει ταῖσιν νέαισι, – ∪ – – – ∪ – ∪
901 τὸ τρυφερὸν γὰρ ἐμπέφυκε ⏑ ∪ – ∪ ⏑ ∪ – ∪
τοῖς ἁπαλοῖσι μηροῖς – ∪ ∪ – ∪ – – 6ᶜ
903 κἀπὶ τοῖς μήλοις ἐπανθεῖ· σὺ δ' ὦ γραῦ,
– ∪ – – – ∪ – · – ∪ – –
παραλέλεξαι κἀντέτριψαι 5 ⏑ ∪ – – – ∪ – –
τῷ θανάτῳ μέλημα. – ∪ ∪ – ∪ – ∪ 7ᶜᵛ

Antistrophe.

Γρ. ἐκπέσοι σου τὸ τρῆμα – ∪ – · – ∪ – ∪
907 τό τ' ἐπίκλιντρον ἀποβάλοις ⏑ ∪ – ∪ ⏑ ∪ – ·
βουλομένη σποδεῖσθαι, – ∪ ∪ – ∪ – – 6ᶜ
909 κἀπὶ τῆς κλίνης ὄφιν εὖ- 51, 507 – ∪ – ∪ – ∪ ∪ –
ροις καὶ προσελκύσαιο 517, 208 – · – ∪ – ∪ – ∪
βουλομένη φιλῆσαι. – ∪ ∪ – ∪ – – 6ᶜ

The strophe and antistrophe constitute the first dyad in a proödic combination of eleven strophes. See 717. In the strophe B = ab, 6 7, pericopic dyad: hexameter, heptameter. See 770. In the antistrophe (51) B = aa, 6 6, monostrophic type: two hexameters in correspondence. See 767.

558. Still greater variety in form and melody was secured by combining cola of three different orders in the same strophe, as in the following, in which a simplified logaoedic pentameter joins two periods composed of choriambo-iambic cola with a series of polyschematist and Glyconic dimeters.

Nub. 563–74 = 595–606 (Parabasis I.).

Strophe.

Ἡμ. α' ὑψιμέδοντα μὲν θεῶν 800 (ant.) – ∪ ∪ – ∪ – ∪ –
Ζῆνα τύραννον εἰς χορὸν – ∪ ∪ – ∪ – ∪ –

565 πρῶτα μέγαν κικλήσκω, – ∪ ∪ – ∪ – – 6C
τόν τε μεγασθενῆ τριαίνης ταμίαν,
– ∪ ∪ – ∪ – ∪ – – ∪ ∪ –
γῆς τε καὶ ἁλμυρᾶς θαλάσ-
800 5 – ∪ ∪ – ∪ – ∪ –
σης ἄγριον μοχλευτήν, – ∪ ∪ – ∪ – ⏑ 7CV
καὶ μεγαλώνυμον ἠμέτερον πατέρ'
389 – ∪ – ∪ – ∪ – ∪
570 Αἰθέρα σεμνότατον βιοθρέμμονα πάντων,
383 – ∪ – ∪ – ∪ – ∪ – · – 5C
τόν θ' ἱπποσύναν ὃς ὑπερ- – – ∪ – – ∪ ∪ –
λάμπροις ἀκτῖσιν κατέχει 10 – – – – – ∪ ∪ –
γῆς πέδον, μέγας ἐν θεοῖς – ∪ – ∪ ∪ – ∪ –
ἐν θνητοῖσί τε δαίμων. – – – ∪ ∪ – ⏑ 8CV

Antistrophe.

Ἡμ. β' ἀμφί μοι αὖτε Φοῖβ' ἄναξ Δήλιε Κυνθίαν ἔχων ὑψικέρατα πέτραν,
598 ἢ τ' Ἐφέσου μάκαιρα πάγχρυσον ἔχεις οἶκον ἐν ᾧ κόραι σε
Λυδῶν μεγάλως σέβουσιν,
601 ἢ τ' ἐπιχώριος ἠμετέρα θεὸς αἰγίδος ἡνίοχος πολιοῦχος Ἀθάνα,
603 Παρνασσίαν θ' ὃς κατέχων πέτραν σὺν πεύκαις σελαγεῖ Βάκχαις
Δελφίσιν ἐμπρέπων, κωμαστὴς Διόνυσος.

Monostrophic dyad. A = abcd, 6 7 5 8, pericopic tetrad: choriambo-iambic hexameter and heptameter, simplified logaoedic pentameter, polyschematist-Glyconic octameter. See 772.

559. The same Aeolic dimeters are combined more intricately in Arist. *frag.* 109 (aab, 4 4 8?):

Εἰρήνη βαθύπλουτε καὶ 538 – – – ∪ ∪ – ∪ –
ζευγάριον βοεικὸν – ∪ ∪ – ∪ – ∪ 4CV
εἰ γὰρ ἐμοὶ παυσαμένῳ 536 – ∪ ∪ – – ∪ ∪ –
τοῦ πολέμου γένοιτο – ∪ ∪ – ∪ – ∪ 4CV
σκάψαι κἀποπλάσαι τε καὶ 5 – – – ∪ ∪ – ∪ –
λουσαμένῳ διελκύσαι – ∪ ∪ – ∪ – ∪ –
τῆς τρυγὸς ἄρτον λιπαρὸν – ∪ ∪ – – ∪ ∪ –
καὶ ῥάφανον φαγόντι. – ∪ ∪ – ∪ – ∪ 8CV

Compare the following series of tetrameters:

ὑπ' ἀναδενδράδων ἁπαλὰς Cf. 535 ∪ ∪ – ∪ – ∪ ∪ –
ἀσπαλάθους πατοῦντες – ∪ ∪ – ∪ – ∪ 4CV
ἐν λειμῶνι λωτοφόρῳ 534 – – – ∪ – ∪ ∪ –
κύπειρόν τε δροσώδη ∪ – – ∪ ∪ – – 4C

κἀνθρύσκου μαλακῶν τ' ἴων 538 5 – – – ⏑ ⏑ – ⏑ –
λείμακα καὶ τριφύλλου. – ⏑ ⏑ – ⏑ – – 4^{C} Pher. 109

With the first of these tetrameters compare Arist. *frag.* 142.

560. Polyschematist, Glyconic and diiambic cola may be combined:

Thes. 352–71 (Parode).

Xo. ξυνευχόμεθα τέλεα μὲν 75 ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ –
πόλει τέλεα δὲ δήμῳ ⏑ – ⏑ ⏑ ⏑ – – 4^{C}
τάδ' εὔγματ' ἐκγενέσθαι, ⏑ – ⏑ – ⏑ – – 2^{C}
355 τὰ δ' ἄρισθ' ὅσαις προσήκει 379 ⏑ – ⏑ – ⏑ – – 2^{C}
νικᾶν λεγούσαις· ὁπόσαι δ' 5 – – ⏑ – – ⏑ ⏑ –
357 ἐξαπατῶσιν παραβαίνουσί τε τοὺς
– ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –
ὅρκους τοὺς νενομισμένους – – – ⏑ ⏑ – ⏑ –
360 κερδῶν εἵνεκ' ἐπὶ βλάβῃ, – – – ⏑ ⏑ – ⏑ ⏑ 9^{H}
ἢ ψηφίσματα καὶ νόμον – – – ⏑ ⏑ – ⏑ –
ζητοῦσ' ἀντιμεθιστάναι 10 – – – ⏑ ⏑ – ⏑ –
τἀπόρρητά τε τοῖσιν ἐ- – – – ⏑ ⏑ – ⏑ –
χθροῖς τοῖς ἡμετέροις λέγουσ', – – – ⏑ ⏑ – ⏑ –
365 ἢ Μήδους ἐπάγουσι τῆς – – – ⏑ ⏑ – ⏑ –
χώρας † οὕνεκ' ἐπὶ βλάβῃ †, 14 – – – ⏑ ⏑ – ⏑ ⏑ 12^{H}
ἀσεβοῦσ' ἀδικοῦσί τε τὴν πόλιν—ἀλλ'
389 ⏑ – ⏑ – ⏑ – ⏑ – 2
ὦ παγκρατὲς Ζεῦ ταῦτα κυρώσειας, ὥσθ'
– – ⏑ – – – ⏑ – – – ⏑ –
370 ἡμῖν θεοὺς παραστατεῖν – – ⏑ – ⏑ – ⏑ –
καίπερ γυναιξὶν οὔσαις. – – ⏑ – ⏑ – – 7^{C}

354 εὔγματ' ἐκγενέσθαι Dindorf: εὔγματα γενέσθαι 357 ἐξαπατῶσιν Hermann: ἐξαπατῶσι 360 εἵνεκ' Bentley: ἕνεκ' 364 λέγουσ' Suidas: λέγουσιν 366 οὕνεκ' ἐπὶ βλάβῃ: a disturbing phrase derived from 360, that has displaced some such sentiment as *μυρία τ' ἄλλα νῦν*, the second count in the third item of indictment, which should be double like the two that precede. The imprecation after τὴν πόλιν is left to the imagination of the spectator 367 ἀσεβοῦσ' ἀδικοῦσί Hermann: ἀσεβοῦσιν ἀδικοῦσιν

Non-antistrophic. B = AB (352–60, 361–71). A = abbc, 4 2 2 9, periodic tetrad: a tetrameter as proöde, two dimeters and a nonameter as epode. See **745**. B = abc, 12 2 7, pericopic triad: Glyconic dodecameter, anapaestic dimeter, diiambic heptameter. See **771**.

561. The commonest combination in Aristophanes joins polyschematist with choriambo-iambic and diiambic cola, as in the five odes that follow:

Nub. 510–17 (Parabasis I.).

Commation.

Κορ. α′ ἀλλ' ἴθι χαίρων τῆς ἀνδρείας **281** – ⏑ – – – – – –
οὕνεκα ταύτης. – ⏑ – – 3
εὐτυχία γένοιτο τἀν- **533** – ⏑ ⏑ – ⏑ – ⏑ –
θρώπῳ, ὅτι προήκων **792, 800** – ⏑ ⏑ – ⏑ – – 4^{C}
εἰς βαθὺ τῆς ἡλικίας 5 – ⏑ ⏑ – – ⏑ ⏑ –
515 νεωτέροις τὴν φύσιν αὐ- ⏑ – ⏑ – – ⏑ ⏑ –
τοῦ πράγμασιν χρωτίζεται – – ⏑ – – – ⏑ –
καὶ σοφίαν ἐπασκεῖ. – ⏑ ⏑ – ⏑ – – 8^{C}

511 οὕνεκα Brunck : εἵνεκα or ἕνεκα 515 αὐτοῦ Dindorf : αὑτοῦ

Non-antistrophic. A = abc, 3 4 8, pericopic triad: anapaestic trimeter, Aeolic tetrameter and octameter. See **771**.

On the commation see **293, 298**.

562. *Nub.* 700–6 = 804–13 (Syzygy).

Antistrophe.

Ἡμ. β′ ἆρ' αἰσθάνει πλεῖστα δι' ἡ- **535** – – ⏑ – – ⏑ ⏑ –
μᾶς ἀγάθ' αὐτίχ' ἕξων – ⏑ ⏑ – ⏑ – ⏑ 4^{cv}
μόνας θεῶν; ὡς **513** ⏑ – ⏑ – – 2-^{C}
ἕτοιμος ὅδ' ἐστὶν ἅπαντα δρᾶν
379 ⏑ – ⏑ – ⏑ – ⏑ – 2
ὅσ' ἂν κελεύῃς. **513** 5 ⏑ – ⏑ – – 2-^{C}
σὺ δ' ἀνδρὸς ἐκπεπληγμένου ⏑ – ⏑ ⏑ ⏑ – ⏑ –
810 καὶ φανερῶς ἐκπηρμένου – ⏑ ⏑ – ⏑ – ⏑ –
γνοὺς ἀπολάψεις ὅ τι πλεῖστον δύνασαι
51 – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –
ταχέως· φιλεῖ γάρ πως τὰ τοι-
51 ⏑ – ⏑ – – – ⏑ –
αὖθ' ἑτέρᾳ τρέπεσθαι. **51** 10 – ⏑ ⏑ – ⏑ – – 11^{C}

Strophe.

Ἡμ. α′ φρόντιζε δὴ καὶ διάθρει πάντα τρόπον τε σαυτὸν
702 στρόβει πυκνώσας.
ταχὺς δ', ὅταν εἰς ἄπορον πέσῃς,
ἐπ' ἄλλο πήδα
705 νόημα φρενός, ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων.

Monostrophic dyad. A probably = abc′bd, 4 2- 2 2- 11 (4 in the strophe), epodic pentad: a tetrad composed of a tetrameter, and two diiambic penthemimers that enclose a logaoedic dimeter, with a hendecameter (tetrameter in the strophe) as epode. See **762**.

See the metrical scholium on *Nub.* 804 ff.

563. *Lys.* 321–34 = 335–49 (Parode).

Strophe.

Χο. Γυ. πέτου πέτου Νικοδίκη ∪ – ∪ – – ∪ ∪ – ˉ
322 πρὶν ἐμπεπρῆσθαι Καλύκην ∪ – ∪ – – ∪ ∪ –
τε καὶ Κρίτυλλαν περιφυσήτω
509 ∪ – ∪ – – ∪ ∪ – – ⏑ 7-^{cv}
ὑπό τε νόμων ἀργαλέων ∪ ⏑ ∪ ⏑ – ∪ ∪ –
325 ὑπό τε γερόντων ὀλέθρων. 5 ∪ ⏑ ∪ – – ∪ ∪ –
ἀλλὰ φοβοῦμαι τόδε. μῶν – ∪ ∪ – – ∪ ∪ –
ὑστερόπους βοηθῶ; ⏑ ∪ ∪ – ∪ – – 8^{C}
327 νῦν δὴ γὰρ ἐμπλησαμένη 535 – – ∪ – – ∪ ∪ –
τὴν ὑδρίαν κνεφαία – ∪ ∪ – ∪ – ⏑ 4^{cv}
328 μόλις ἀπὸ κρήνης ὑπ' ὄχλου 10 ∪ ⏑ ∪ – – ∪ ∪ –
καὶ θορύβου καὶ πατάγου χυτρείου
– ∪ ∪ – – ∪ ∪ – ∪ – – 5^{C}
330 δούλαισιν ὠστιζομένη ⏑ – ∪ – – ∪ ∪ –
στιγματίαις θ', ἁρπαλέως – ∪ ∪ – – ∪ ∪ –
ἁραμένη, ταῖσιν ἐμαῖς – ∪ ∪ – – ∪ ∪ – ˉ
δημότισιν καομέναις 15 – ∪ ∪ – – ∪ ∪ –
334 φέρουσ' ὕδωρ βοηθῶ. ∪ – ∪ – ∪ – – 10^{C}

Antistrophe.

Χο. Γυ. ἤκουσα γὰρ τυφογέρον-
336 τας ἄνδρας ἔρρειν στελέχη
φέροντας ὥσπερ βαλανεύσοντας
εἰς πόλιν †ὡς τριτάλαντον† βάρος,
δεινότατ' ἀπειλοῦντας ἐπῶν
340 ὡς πυρὶ χρὴ τὰς μυσαρὰς
γυναῖκας ἀνθρακεύειν·
341 ἃς ὦ θεὰ μή ποτ' ἐγὼ
πιμπραμένας ἴδοιμι,
342 ἀλλὰ πολέμου καὶ μανιῶν
ῥυσαμένας Ἑλλάδα καὶ πολίτας,
344 ἐφ' οἵσπερ ὦ χρυσολόφα
πολιοῦχε σὰς ἔσχον ἕδρας.
καί σε καλῶ σύμμαχον ὦ
Τριτογένει', εἴ τις ἐκεί-
νας ὑποπίμπρησιν ἀνήρ,
φέρειν ὕδωρ μεθ' ὑμῶν.

330 δούλαισιν Dindorf: δούλῃσιν 338 The second 'dactyl' is dubious. Cf. *Lys.* 277, 278 (94) and the note 347 εἴ Reisig: ἤν

Monostrophic dyad. C (704) = abcde, 7-8 4 5 10 (12 in antistrophe), pericopic pentad: brachycatalectic heptameter, octameter, tetrameter, pentameter, decameter (dodecameter in antistrophe). See 772. On 345, the colon lacking in the strophe (51), see 510. With the pentameter cf. Crat. 172.

564. *Eccl.* 968–71 = 972–5 (Episode II.).

Strophe.

Νεᾶνις. καὶ ταῦτα μέντοι μετρίως — 537 — – ∪ – – ∪ ∪ –
969 πρὸς τὴν ἐμὴν ἀνάγκην — ⏑ – ∪ ⏑⏑ ∪ – ⏑ 4^{cv}
εἰρημέν' ἐστίν. σὺ δέ μοι, — 535 ⏑ – ∪ – – ∪ ∪ –
970 φίλτατον ὦ ἱκετεύω, — – ∪ ∪ – ∪ – ⏑ 4^{cv}
ἄνοιξον ἀσπάζου με· διά — 5 ∪ – ∪ – – – ∪ ⏑ 2
τοι σὲ πόνους ἔχω. — – ⏑ – ∪ – 1d

Antistrophe.

Νεανίας. ὦ χρυσοδαίδαλτον ἐμὸν μέλημα, Κύπριδος ἔρνος,
μέλιττα Μούσης, Χαρίτων θρέμμα, Τρυφῆς πρόσωπον,
975 ἄνοιξον ἀσπάζου με· διά
τοι σὲ πόνους ἔχω.

The strophe and antistrophe constitute the fifth dyad in a proödic combination of eleven strophes. See 717. F = aabc, 4 4 2 1, epodic tetrad: two tetrameters and a dimeter, with a dochmius as epode. See 742. The dochmius that closes the lyric is admirably adapted to express the emotion of the singer, and it occurs in just this form, in connexion with iambics, elsewhere in Aristophanes in passages of intense feeling, in comic imitation or parody of tragedy. Cf. *Ach.* 1219, 1221 (599), *Nub.* 1163, 1164 (474), *Vesp.* 730 = 744 (469), 873 = 890 (470).

565. *Ach.* 1150–61 = 1162–73 (Stasimon III.).

Strophe.

Ἡμ.α' Ἀντίμαχον τὸν ψακάδος — ∪ ∪ – – ∪ ∪ –
τὸν ξυγγραφῆ τὸν μελέων ποιητήν,
— ⏑ ∪ – – ∪ ∪ – ∪ – ⏑ 5^{cv}
ὡς μὲν ἁπλῷ λόγῳ, κακῶς 533 — ∪ ∪ – ∪ – ∪ –
ἐξολέσειεν ὁ Ζεύς· — ∪ ∪ – ∪ – – 4^{c}
ὅς γ' ἐμὲ τὸν τλήμονα Λή- 5 — ∪ ∪ – – ∪ ∪ –
1155 ναια χορηγῶν ἀπέλυσ' ἄδειπνον.
— ∪ ∪ – – ∪ ∪ – ∪ – ⏓ 5^{cv}
ὃν ἔτ' ἐπίδοιμι τευθίδος — ⏓ ⏑ ∪ ⏑⏑ ∪ – ∪ –
δεόμενον, ἣ δ' ὠπτημένη — ⏓ ⏑ ∪ – ⏑ – ∪ –

σίζουσα πάραλος ἐπὶ τραπέζῃ κειμένη
— — ⏑ ⏑⏑ ⏑ ⏓ ⏑ — ⏓ — ⏑ ⏑ 7^{VH}
ὀκέλλοι· κᾆτα μέλ- 10 ⏑ — · — · — ⏑ — ¯
1160 λοντος λαβεῖν αὐτοῦ κύων — — ⏑ — — — ⏑ — ¯
ἁρπάσασα φεύγοι. · — ⏑ — ⏑ — ⏓ 6^{CV}

Antistrophe.

Ἡμ. β′ τοῦτο μὲν αὐτῷ κακὸν ἕν, κᾆθ' ἕτερον νυκτερινὸν γένοιτο.
1164 ἠπιαλῶν γὰρ οἴκαδ' ἐξ ἱππασίας βαδίζων,
1166 εἶτα κατάξειέ τις αὐτοῦ μεθύων τῆς κεφαλῆς Ὀρέστης
1168 μαινόμενος· ὁ δὲ λίθον βαλεῖν βουλόμενος ἐν σκότῳ λάβοι τῃ χειρὶ πέλεθον ἀρτίως κεχεσμένον·
1171 ἐπᾴξειεν δ' ἔχων τὸν μάρμαρον, κἄπειθ' ἁμαρτὼν βάλοι Κρατῖνον.

The strophe and antistrophe constitute the dyad BB of the proödic triad that forms the stasimon. See 717. B = abacd, 5 4 5 7 6, epodic pentad: a tetrad composed of a pentameter, a tetrameter, a second pentameter and a heptameter, with a hexameter as epode. See 761. The contrast in form, due to extreme resolution and protraction, between the last two subordinate periods is admirably adapted to heighten the comic effect of the sentiment.

See the metrical scholium on *Ach.* 1143 ff.

566. Cola of four orders may be combined in the same strophe:

Vesp. 526–45 = 631–47 (Debate).

Strophe.

Ἡμ. α′ νῦν δὲ τὸν ἐκ θήμετέρου — ⏒ ⏑ — — ⏑ ⏑ —
γυμνασίου λέγειν τι δεῖ — ⏑ ⏑ — ⏒ ⏓ ⏑ — ¯
καινόν, ὅπως φανήσει— — ⏑ ⏑ — ⏑ — ⏓ 6^{CV}
Βδ. ἐνεγκάτω μοι δεῦρο τὴν ⏑ — ⏑ — — — ⏑ — ¯
κίστην τις ὡς τάχιστα. 5 — — ⏑ — ⏑ — ⏒ 4^{CV}
530 ἀτὰρ φανεῖ ποῖός τις ὤν, ⏑ — ⏑ — — — ⏑ —
ἢν ταῦτα παρακελεύῃ; — — ⏑ ⏓ ⏑ — ⏓ 4^{CV}
Ἡμ. α′ μὴ κατὰ τὸν νεανίαν — ⏑ ⏒ ⏓ ⏑ — ⏑ —
τόνδε λέγειν. ὁρᾷς γὰρ ὥς — ⏒ ⏑ — ⏑ — ⏑ —
σοι μέγας ἔστ' ἀγὼν <νῦν> 10 — ⏑ ⏑ — ⏑ — — 6^{C}
535 καὶ περὶ τῶν ἁπάντων — ⏑ ⏑ — ⏑ — — 2^{C}
εἴπερ, ὃ μὴ γένοιτο, — ⏑ ⏑ — ⏑ — ⏒ 2^{CV}
537 οὗτος ἐθέλει κρατῆσαι. — ⏓ ⏑ — ⏑ — ⏓ 2^{CV}
Βδ. καὶ μὴν ὅσ' ἂν λέξῃ γ' ἁπλῶς — — ⏑ — — — ⏑ — ¯
μνημόσυνα γράψομαι 'γώ. 15 — ⏓ ⏑ — ⏑ — — 4^{C}
Φι. τί γὰρ φάθ' ὑμεῖς, ἢν ὁδί ⏒ — ⏑ — ⏓ — ⏑ —
με τῷ λόγῳ κρατήσῃ; ⏑ — ⏑ — ⏑ — — 4^{C}

'Ημ. α' οὐκέτι πρεσβυτῶν ὄχλος — ∪ ∪ – — — ∪ –
541 χρήσιμός ἐστ' οὐδ' ἀκαρῆ, — ∪ ∪ – — ∪ ∪ –
σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς ἁπάσαις
20 — ∪ ∪ – — — ∪ – ∪ — — 7^{C}
544 θαλλοφόροι καλούμεθ', ἀντ- 533 — ∪ ∪ – ∪ — ∪ —
ωμοσιῶν κελύφη. — ∪ ∪ – ∪ — — 4^{C}

Antistrophe.

'Ημ. β' οὐπώποθ' οὕτω καθαρῶς
632 οὐδενὸς ἠκούσαμεν οὐ-
δὲ ξυνετῶς λέγοντος.
Φι. οὔκ, ἀλλ' ἐρήμας ᾧεθ' οὕ-
τω ῥᾳδίως τρυγήσειν.
635 καλῶς γὰρ ᾔδειν ὡς ἐγὼ
ταύτῃ κράτιστός εἰμι.
'Ημ. β' ὡς δὲ πάντ' ἐπελήλυθεν
637 κοὐδὲν παρῆλθεν, ὥστ' ἔγωγ'
ηὐξανόμην ἀκούων,
κἀν μακάρων δικάζειν
αὐτὸς ἔδοξα νήσοις,
641 ἡδόμενος λέγοντι.
Φι. ὡς δ' οὗτος ἤδη σκορδινᾶ-
ται κἄστιν οὐκ ἐν αὐτοῦ.
Βδ. ἦ μὴν ἐγώ σε τήμερον
σκύτῃ βλέπειν ποιήσω.
'Ημ. β' δεῖ δέ σε παντοίας πλέκειν
εἰς ἀπόφευξιν παλάμας,
646 τὴν γὰρ ἐμὴν ὀργὴν πεπᾶναι χαλεπὸν
μὴ πρὸς ἐμοῦ λέγοντι.

534 *νῦν* Bentley 536 *γένοιτο* Ed. (*γένοιθ'* Bentley): *γένοιτο νῦν* MSS. 543 *ἐν* Porson: *ἂν ἐν* 544 *καλούμεθ'* Porson: *καλοίμεθ'* 642 *ὡς δ'* Hirschig: *ὥσθ'*

Monostrophic dyad. A = AB (526–37, 538–45). A = abba (+), 6 4 4 6 (+ 2 2 2), palinodic tetrad, with refrain: a hexameter as proöde, two tetrameters and a second hexameter as epode, with three dimeters in refrain. See **746** and **774**. In the strophe B = aabc, 4 4 7 4, epodic tetrad: two tetrameters and a heptameter, with a tetrameter as epode. See **742**. In the antistrophe B = aab, 4 4 9, epodic triad: two tetrameters, with a nonameter as epode. See **737**. The close of the antistrophe is simplified. See **51**.

567. The following ode has the metrical form of a famous scolium (Ath. xv. 695 a):

Eccl. 938–41 = 942–5 (Episode II.).

Strophe.

Νε. εἶθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν
– – – ◡ ◡ – ◡ – ◡ – – 3^{c}
καὶ μὴ 'δει πρότερον διασποδῆσαι
– – – ◡ ◡ – ◡ – ◡ – ≍ 3^{cv}
940 ἀνάσιμον ἢ πρεσβυτέραν, 510 ⏑ – ◡ – – ◡ ◡ – 2
οὐ γὰρ ἀνασχετὸν τοῦτό γ' ἐλευθέρῳ.
– ◡ ◡ – ◡ – – ◡ ◡ – ◡ ≍ 3^{v}

Antistrophe.

Γρ. οἰμώζων ἄρα νὴ Δία σποδήσεις,
οὐ γὰρ τἀπὶ Χαριξένης τάδ' ἐστίν.
κατὰ τὸν νόμον ταῦτα ποιεῖν
945 ἔστι δίκαιον, εἰ δημοκρατούμεθα.

939 μὴ 'δει Elmsley : μηδὲν 940 πρεσβυτέραν Bothe : πρεσβύτερον

The strophe and antistrophe constitute the third dyad in a proödic combination of eleven strophes. See **717**. D = aab'c, 3 3 2 3, epodic tetrad: two Phalaeceans and a polyschematist dimeter with anapaestic opening, with a trimeter as epode. See **742**, **775**.

568. With the last colon in the above compare the fragment of the scolium in *Vesp.* 1245 ff.:

* * * * χρήματα καὶ βίον
Κλειταγόρᾳ τε κἀμοὶ μετὰ Θετταλῶν.

569. Two closely related Aeolic tetrameters in common use are illustrated in **535 f.** In the fundamental scheme the first metre is unregulated. Anacreon (*frag.* 24) uses a tetrameter of this general form, with resolution in the first metre, and Aristophanes appropriates it in *Av.* 1372 f.:

ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις
◡ ◡ ◡ ◡ – – ◡ ◡ – – ◡ ◡ – ◡ – –

Hephaestion (30. 6 ff.) is in doubt whether the resolved first metre represents an iambic dipody or a choriamb. Aristophanes, with much humour, makes this ambiguous resolution the underlying conceit of a song in which he travesties the extravagances of the dithyrambic poet Cinesias, but as he proceeds he genially enlarges the original ambiguity. He rings all possible changes

on the tetrameter—they are all impossible according to his own practice—by means of resolution and contraction in the choriamb and by substitution of metres equivalent in length to the choriamb. Furthermore, with showman's art, he introduces dialogue among these fancy tetrameters to break the stream of the dithyrambist's 'melody.' In 1394 f. and at the close of the song the poet shifts to the acatalectic form of the original tetrameter. This had been made familiar by Pherecrates:

πίνειν ἀεὶ καὶ μεθύειν πρὶν ἀγορὰν πεπληθέναι
– – ◡ – – ◡ ◡ – – ◡ ◡ – ◡ – ◡ – Pher. 29

Av. 1372–1400 (Episode II.).

(Cinesias sings)

1372 ff. "ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις·"
πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων— (Interruption)
◡ ◡ ◡ ◡ – – ◡ ◡ – – ◡ ◡ – ◡ – –
◡ ◡ – ◡ ◡ – ◡ ◡ – – ◡ ◡ –

1376 f. ἀφόβῳ φρενὶ σώματι τε νέαν ἐφέπων— (Welcome)
◡ ◡ – ◡ ◡ – ◡ ◡ ◡ ◡ – ◡ ◡ –

1380 f. ὄρνις γενέσθαι βούλομαι λιγύφθογγος ἀηδών. (Remonstrance)
– – ◡ – – – ◡ – ◡ – – ◡ ◡ – –
('Iambic' and antispastic variations)

1393 ff. εἴδωλα πετεινῶν
αἰθεροδρόμων οἰωνῶν ταναοδείρων— (Interruption)
τὸν ἁλάδρο-
μον ἁλάμενος ἅμ' ἀνέμων πνοιαῖσι βαίην— (Interruption)
– – ◡ ◡ – – (Major ionic variation)
– ◡ ◡ ◡ – – – – ◡ ◡ – –
◡ ◡ ◡ ◡
◡ ◡ ◡ ◡ ◡ ◡ ◡ ◡ – ◡ – ◡ – –
(Anaclastic minor ionic variations)

1398 ff. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν, τοτὲ δ' αὖ βορέᾳ
σῶμα πελάζων ἁλίμενον αἰθέρος αὔλακα τέμνων.
◡ ◡ – ◡ ◡ – – – ◡ ◡ – ◡ ◡ – ◡ ◡ –
– ◡ ◡ – – ◡ ◡ ◡ ◡ – ◡ ◡ – ◡ ◡ – –

Since Aristophanes himself never resolves either long of the choriamb nor contracts its shorts—not to mention the extravagant variations here introduced—his audience would be quick to appreciate the skill with which he brought the resources of metric into the service of his art as a comic poet.

570. Catalexis is common in all forms of Aeolic verse, at

the close of a period. Brachycatalexis also is found even in Aristophanes (**509**), as in *Av.* 676, 680 (**546**), 1724 (**588**), *Lys.* 323 = 337 (**563**), and is not uncommon in other poets. Similar shortening of the beginning of a colon was effected by acephalization (**38**). One or sometimes even two of the initial syllables of the colon might be suppressed. Aristophanes makes frequent use of the acephalous Glyconic (⏑ – ⏑ ⏑ – ⏑ –) and of its catalectic form, the acephalous Pherecratean (⏑ – ⏑ ⏑ – –). The latter is called also colon Reizianum, a modern name.[1]

571. In some odes Aristophanes employs these cola continuously, as in the following:

Eq. 1111–20 = 1121–30 = 1131–40 = 1141–50

(Stasimon II.)

Strophe I.

Ἡμ. α′ ὦ Δῆμε καλήν γ' ἔχεις – – ⏑ ⏑ – ⏑ –
ἀρχήν, ὅτε πάντες ἀν- – – ⏑ ⏑ – ⏑ –
θρωποι δεδίασί σ' ὥσ- **800** (st. iii.) ⏓ – ⏑ ⏑ – ⏑ –
περ ἄνδρα τύραννον. ⏑ – ⏑ ⏑ – ⏑ 8^{cv}
ἀλλ' εὐπαράγωγος εἶ, – – ⏑ ⏑ – ⏑ –
θωπευόμενός τε χαί- – – ⏑ ⏑ – ⏑ –
ρεις κἀξαπατώμενος, – – ⏑ ⏑ – ⏑ –
πρὸς τόν τε λέγοντ' ἀεὶ
800 (st. iii.), **802** ⏓ – ⏑ ⏑ – ⏑ –
κέχηνας, ὁ νοῦς δέ σου ⏑ – ⏑ ⏑ – ⏑ –
παρὼν ἀποδημεῖ. ⏑ – ⏓ 12^{cv}

Strophe II.

Δη. νοῦς οὐκ ἔνι ταῖς κόμαις
ὑμῶν, ὅτε μ' οὐ φρονεῖν
νομίζετ'· ἐγὼ δ' ἑκὼν
ταῦτ' ἠλιθιάζω.
αὐτός τε γὰρ ἥδομαι
βρύλλων τὸ καθ' ἡμέραν,
κλέπτοντά τε βούλομαι
τρέφειν ἕνα προστάτην·
τοῦτον δ', ὅταν ᾖ πλέως,
ἅρας ἐπάταξα.

Strophe III.

Ἡμ. β′ χοὔτω μὲν ἂν εὖ ποιοῖς,
εἴ σοι πυκνότης ἔνεστ'
ἐν τῷ τρόπῳ, ὡς λέγεις,
τούτῳ πάνυ πολλή,
εἰ τοὐσθ' ἐπίτηδες ὥσ-
περ δημοσίους τρέφεις
ἐν τῇ πυκνί, κᾆθ' ὅταν
μή σοι τύχῃ ὄψον ὄν,
τούτων ὃς ἂν ᾖ παχὺς
θύσας ἐπιδειπνεῖς.

[1] On the various forms of this colon, as they appear in Plautus, see Lindsay's classification in his edition of the *Captivi*, 100. See also Leo, *Rhein. Mus.* xl. 185 ff., *Plaut. Cant.* 58 ff., *Der saturnische Vers*, 74 ff.

Strophe IV.

Δη. σκέψασθε δέ μ', εἰ σοφῶς
αὐτοὺς περιέρχομαι
τοὺς οἰομένους φρονεῖν
κἄμ' ἐξαπατύλλειν.
τηρῶ γὰρ ἑκάστοτ' αὐ-
τοὺς οὐδὲ δοκῶν ὁρᾶν
κλέπτοντας· ἔπειτ' ἀναγ-
κάζω πάλιν ἐξεμεῖν
ἅττ' ἂν κεκλόφωσί μου
κημὸν καταμηλῶν.

Monostrophic tetrad, AAAA. See **701**. A = ab, 8 12, pericopic dyad: an acephalous-Glyconic octameter and dodecameter. See **770**.
See the metrical scholium on *Eq.* 1111 ff.

572. It is possible that the acephalous Glyconic was regarded as a complete colon of seven syllables and ten or eleven primary times, and that two contiguous cola were joined as closely as two normal Glyconics. But it is more likely, in view of the relation of the acephalous Glyconic to other cola (cf. *Av.* 1731 ff. in **588** and *Nub.* 1345 ff. in **576**), that it was normally dodecaseme and had the full time of the Glyconic. The time of the syllable lacking at the beginning of the acephalous colon within the subordinate period may then have been marked by a pause, if the previous colon ended with a word; but if two acephalous cola were joined in the middle of a word, the union must have been effected by protraction. Thus the first subordinate period in the foregoing ode in the first and second strophes respectively would be as follows, the instrumental accompaniment and the dance continuing for the full time:

1111 ff. – – ⏑ ⏑ – ⏑ – ^ – – ⏑ ⏑ – ⏑ – ⏑ – – ⏑ – –
⏑ – ⏑ – – ⏑ – ⏑ ⏑ – –
1121 ff. – – ⏑ ⏑ – ⏑ – ^ – – ⏑ ⏑ – ⏑ – $\overline{\wedge}$ ⏑ – ⏑ ⏑ – ⏑ –
^ – – ⏑ ⏑ – –[1]

573. The value of the dimeter now under consideration (× – ⏑ ⏑ – ⏑ –) has been variously determined by ancient and modern metricians. Heliodorus consistently denominates this dimeter and

[1] The metrical symbols ^ and $\overline{\wedge}$ (**33**) designate respectively an eighth (𝄾) and a quarter (𝄽) pause. The tie (⁀) here indicates the protraction of a long syllable to the value of a dotted quarter note or of a half note.

its catalectic form respectively as hephthemimeral and hemiolic major ionic dimeters (⏑ – ∪ ∪ – ∪ – and ⏑ – ∪ ∪ – –). See, for example, the scholium on this ode. Hephaestion (35. 8 ff.) ignores the hemiolic phrase, but follows Heliodorus in his classification of the longer colon (ἄδ' Ἄρτεμις, ὦ κόραι, quoted from Telesilla) as ionic.[1] Rossbach denominates it "mixed first prosodiac" or "logaoedic prosodiac" (*Spec. Metrik*[3], 530, 563), and Westphal regards it (*Allg. Metrik*[3], 354) as an acatalectic monanapaestic tripody: ⏑ – ∪ ∪ – ∪ –, in accordance with the general 'logaoedic' theory of all Aeolic verse that these scholars entertain. If this dimeter is major ionic, it will be noted that the second, catalectic metre has primitive trochaic form (**615 ff.**); but this is without parallel in poetry of the fifth century. Furthermore, major ionic verse is not found in Greek comedy, and the constant association of this dimeter with Glyconics and diiambic cola in Aristophanes, of which abundant illustrations follow, establishes a strong presumption that it is Aeolic, and a shortened form of the Glyconic. See von Wilamowitz, *Isyllos*, 143.

574. With the exception of the acatalectic and catalectic cola now under consideration, Aristophanes employs few acephalous Aeolic cola, and only in obvious imitation of primitive popular forms or in parody. Cf., in parody, *Av.* 904, 908, 909 (**585**), *Ran.* 1319 (**586**), 1347, 1350 (**592**). An instance of dissyllabic acephalization occurs in *Th.* 992 (**589**). See the Editor's *Origin and Form of Aeolic Verse.*

575. Hermippus also used the acephalous Glyconic and Pherecratean:

χαῖρ' ὦ διαπόντιον — — ∪ ∪ – ∪ –
στράτευμα, τί πράττομεν; ∪ – ∪ ∪ – ∪ –
τὰ μέν γ' ἀπὸ σώματος ∪ – ∪ ∪ – ∪ –
πρὸς ὄψιν ἔχει καλῶς, ∪ – ∪ ∪ – ∪ –
κόμῃ τε νεανικῇ ∪ – ∪ ∪ – ∪ –
σφρίγει τε βραχιόνων. ∪ – ∪ ∪ – ∪ –
ᾖσθου τὸν Ἄβυδον ὡς — – ∪ ∪ – ∪ –
ἀνὴρ γεγένηται; ∪ – ∪ ∪ – – Hermip. 58

Bergk emended the text of cola 3, 4, which is unintelligible in Athenaeus (xii. 524 f.): τὰ μὲν πρὸς ὄψιν μαλακῶς | ἔχειν ἀπὸ σώματος.

576. Acephalous Glyconics are often associated with diiambic cola, as in the ode that follows:

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[1] Hephaestion quotes the same colon earlier in his treatise (14. 11 ff.) as 'anapaestic.'

Nub. 1345–50 = 1391–6 (Debate II.).

Strophe.

Ἡμ. α′ σὸν ἔργον ὦ πρεσβῦτα φροντίζειν ὅπῃ

⏑ – ◡ – ⏓ – ◡ – – – ◡ –

1346 τὸν ἄνδρα κρατήσεις· ⏑ – ◡ ◡ – – 5^{C}

ὡς οὗτος, εἰ μή τῳ 'πεποίθεν, οὐκ ἂν ἦν

– – ◡ – ⏓ – ◡ – ⏑ – ◡ –

οὕτως ἀκόλαστος. ⏓ – ◡ ◡ – ⏑ 5^{CV}

ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γε τάν-

5 ⏓ – ◡ – ◡ – ◡ – ⏓ – ◡ –

1350 θρώπου 'στὶ τὸ λῆμα. – – ◡ ◡ – ⏑ 5^{CV}

Antistrophe.

Ἡμ. β′ οἶμαί γε τῶν νεωτέρων τὰς καρδίας πηδᾶν ὅ τι λέξει.

εἰ γὰρ τοιαῦτά γ' οὗτος ἐξειργασμένος λαλῶν ἀναπείσει,

1395 τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν ἀλλ' οὐδ' ἐρεβίνθου.

1349 τἀνθρώπου 'στὶ τὸ λῆμα Hermann : τὸ λῆμ' ἐστὶ τἀνθρώπου

Monostrophic dyad. A = aaa, 5 5 5, monostrophic: three pentameters in correspondence. See 768.

577. Note the combination of acephalous and full dimeters in the first intermediate period of the following ode:

Vesp. 317–33 (Parode).

Monody.

Φι. φίλοι, τήκομαι μὲν 447 f. ◡ – – ◡ – – 2

πάλαι διὰ τῆς ὀπῆς ◡ – ◡ ◡ – ◡ –

318 ὑμῶν ὑπακούων. – – ◡ ◡ – – 4^{C}

ἀλλὰ γὰρ οὐχ οἷός τ' εἶμ' 802 – ◡ ◡ – ◡ – – 2^{C}

319 ᾄδειν· τί ποιήσω; 802 5 – – ◡ ◡ – – 2^{C}

τηροῦμαι δ' ὑπὸ τῶνδ', ἐπεὶ – – – ◡ ◡ – ◡ –

320 βούλομαί γε πάλαι μεθ' ὑ- – ◡ – ◡ ◡ – ◡ –

μῶν ἐλθὼν ἐπὶ τοὺς καδί- – – – ◡ ◡ – ◡ –

σκους κακόν τι ποιῆσαι. 802 – ◡ – ◡ ◡ – – 8^{C}

ἀλλ' ὦ Ζεῦ μεγαβρόντα 281 10 – – – ◡ ◡ – – 2^{C}

ἤ με ποίησον καπνὸν ἐξαίφνης 802 – ⏑ – – ⏑ – – –

325 ἢ Προξενίδην ἢ τὸν Σέλλου – – ⏑ – – – – –

τοῦτον τὸν ψευδαμάμαξυν. – – – – ⏑ – ◡ 6^{CV}

τόλμησον ἄναξ χαρίσασθαί μοι – – ⏑ – ⏑ – – –

πάθος οἰκτίρας, ἤ με κεραυνῷ 15 ⏑ – – – – ⏑ – –

διατινθαλέῳ σπόδισον ταχέως, ω – ω – ω – ω –
330 κἄπειτ' ἀνελών μ' ἀποφυσήσας – – ω – ω – – –
εἰς ὀξάλμην ἔμβαλε θερμήν· – – – – – – ω – –
ἢ δῆτα λίθον με ποίησον ἐφ' οὗ 802 – – ω – ω – ω –
τὰς χοιρίνας ἀριθμοῦσι. 20 – – – – ω – ∪ 14^{cv}

320 πάλαι Brunck : πάλαι πάνυ

The monody constitutes the epode of an epodic pentad AABBC. See 716. C = AB (317–23, 324–33). A = abcde (+), 2 4 2 2 8 (+ 2), pericopic pentad, with refrain: bacchiac dimeter, acephalous-Glyconic tetrameter, choriambo-iambic dimeter, acephalous Pherecratean, and Glyconic octameter, with refrain. See 772 and 774. B = ab, 6 14, pericopic dyad in anapaestic rhythm: hexameter, hypermeter of fourteen metres. See 771.

578. The diiambic element was sometimes slight, and quite distinct, as in the two odes that follow, which begin each with a diiambic tetrameter.

Eccl. 289–99 = 300–10 (Parode).

Strophe.

Ἡμ. α' χωρῶμεν εἰς ἐκκλησίαν ⏑ – ∪ – – – ∪ –
ὦνδρες, ἠπείλησε γὰρ · – ∪ – – – ∪ ▽ 4^{v}
290 ὁ θεσμοθέτης, ὃς ἄν ▽ – ∪ ∪ – ∪ –
μὴ πρῲ πάνυ τοῦ κνέφους ⏑ – ∪ ∪ – ∪ –
291 ἥκῃ κεκονιμένος, 5 – – ∪ ∪ – ∪ –
στέργων σκοροδάλμῃ ⏑ – ∪ ∪ – ⏑ 8^{cv}
292 βλέπων ὑπότριμμα, μὴ ▽ – ∪ ∪ – ∪ –
δώσειν τὸ τριώβολον. – – ∪ ∪ – ∪ ▽ 4^{v}
293 ἀλλ' ὦ Χαριτιμίδη – – ∪ ∪ – ∪ –
καὶ Σμίκυθε καὶ Δράκης 10 ⏑ – ∪ ∪ – ∪ –
294 ἔπου κατεπείγων, ▽ – ∪ ∪ – – 6^{c}
σαυτῷ προσέχων ὅπως ⏑ – ∪ ∪ – ∪ –
295 μηδὲν παραχορδιεῖς – – ∪ ∪ – ∪ –
ὧν δεῖ σ' ἀποδεῖξαι· – – ∪ ∪ – ⏑ 6^{cv}
296 ὅπως δὲ τὸ σύμβολον 15 ∪ – ∪ ∪ – ∪ –
λαβόντες ἔπειτα πλη- ∪ – ∪ ∪ – ∪ –
297 σίοι καθεδούμεθ', ὡς ▽ – ∪ ∪ – ∪ –
ἂν χειροτονῶμεν – – ∪ ∪ – ▽ 8^{cv}
298 ἅπανθ' ὁπόσ' ἂν δέῃ ▽ – ∪ ∪ – ∪ –
τὰς ἡμετέρας φίλας. 20 – – ∪ ∪ – ∪ –
299 καίτοι τί λέγω; φίλους – – ∪ ∪ – ∪ –
γὰρ χρῆν μ' ὀνομάζειν. – – ∪ ∪ – ⏑ 8^{cv}

Antistrophe.

Ἡμ. β′ ὅρα δ' ὅπως ὠθήσομεν τούσδε τοὺς ἐξ ἄστεως
ἥκοντας, ὅσοι πρὸ τοῦ μέν, ἡνίκ' ἔδει λαβεῖν ἐλθόντ' ὀβολὸν
μόνον, καθῆντο λαλοῦντες
ἐν τοῖς στεφανώμασιν, νυνὶ δ' ἐνοχλοῦσ' ἄγαν.
ἀλλ' οὐχί, Μυρωνίδης ὅτ' ἦρχεν ὁ γεννάδας, οὐδεὶς ἂν ἐτόλμα
τὰ τῆς πόλεως διοικεῖν ἀργύριον φέρων· ἀλλ' ἦκεν ἕκαστος
ἐν ἀσκιδίῳ φέρων πιεῖν ἅμα τ' ἄρτον αὐτῷ καὶ δύο κρομμύω καὶ
τρεῖς ἂν ἐλάας.
νυνὶ δὲ τριώβολον ζητοῦσι λαβεῖν, ὅταν πράττωσί τι κοινὸν
ὥσπερ πηλοφοροῦντες.

291 f. *στέργων σκοροδάλμῃ βλέπων ὑπότριμμα* Porson : *βλέπων ὑπότριμμα στέργων σκοροδάλμῃ* 293 Χαριτιμίδη Bentley : *χάρι τιμία ἡ* 301 f. *ἔδει λαβεῖν ἐλθόντ'* Dawes : *ἐλθόντα δεῖ λαβεῖν* or *ἐλθόντ'* (or *ἐλθόντες* or *ἐλθόντας*) *ἔδει λαβεῖν* 307 *αὐτῷ* von Velsen : *αὖ* R, om. Γ

Monostrophic dyad. A = ABC (289–92, 293–95, 296–99). A = abc, 4 8 4, pericopic triad : diiambic tetrameter, acephalous-Glyconic octameter and tetrameter. See **771**. B = aa, 6 6, monostrophic : two acephalous-Glyconic hexameters in correspondence. See **767**. C = aa, 8 8, monostrophic : two acephalous-Glyconic octameters in correspondence. See **767**.

579. *Ran.* 448–53 = 454–9 (Parode).

Strophe.

Ἡμ. α′ χωρῶμεν εἰς πολυρρόδους ⏑ – ∪ – ⏑ – ∪ –
λειμῶνας ἀνθεμώδεις, – – ∪ ⏑ ∪ – ⏑ 4^{cv}
450 τὸν ἡμέτερον τρόπον ∪ – ∪ ∪ – ∪ –
τὸν καλλιχορώτατον ⏑ – ∪ ∪ – ∪ –
παίζοντες, ὃν ὄλβιαι 5 ⏑ – ∪ ∪ – ∪ –
Μοῖραι ξυνάγουσιν. – – ∪ ∪ – ⏑ 8^{cv}

Antistrophe.

Ἡμ. β′ μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἱλαρόν ἐστιν,
456 ὅσοι μεμνήμεθ' εὐσεβῆ τε διήγομεν τρόπον περὶ τοὺς ξένους καὶ
τοὺς ἰδιώτας.

Monostrophic dyad. G (**704**) = ab, 4 8, pericopic dyad : diiambic tetrameter, acephalous-Glyconic octameter. See **770**.

580. Diiambic cola sometimes preponderate, so that in the fusion of styles (**659**) the apparently Ionian element predominates. The unconscious blending of Aeolic and Ionian rhythms is perfectly illustrated in such odes.

Pax 856–67 = 909–21 (Syzygy III.).

Strophe.

Ἡμ. α′	εὐδαιμονικῶς γ' ὁ πρε-		– – ⏑ ⏑ – ⏑ –	–
857	σβύτης, ὅσα γ' ὧδ' ἰδεῖν,		⏓ – ⏑ ⏑ – ⏑ –	–
	τὰ νῦν τάδε πράττει.	802 (ant.)	⏑ – ⏑ ⏑ – ⏑	6^{cv}
Τρ.	τί δῆτ' ἐπειδὰν νυμφίον		⏑ – ⏑ – – – ⏑ –	–
	μ' ὁρᾶτε λαμπρὸν ὄντα;	5	⏓ – ⏑ – ⏑ – ⏑	4^{cv}
Ἡμ. α′	ζηλωτὸς ἔσει γέρων,		– – ⏑ ⏑ – ⏑ –	
861	αὖθις νέος ὢν πάλιν,		– – ⏑ ⏑ – ⏑ –	–
	μύρῳ κατάλειπτος.		– – ⏑ ⏑ – ⏓	6^{cv}
Τρ.	οἶμαι. τί δῆθ' ὅταν ξυνὼν		– – ⏑ – ⏑ – ⏑ –	
	τῶν τιτθίων ἔχωμαι;	10	– – ⏑ – ⏑ – –	4^{c}
Ἡμ. α′	εὐδαιμονέστερος φανεῖ	802 (ant.)	– – ⏑ – ⏑ – ⏑ –	
	τῶν Καρκίνου στροβίλων.		– – ⏑ – ⏑ – ⏑	4^{cv}
Τρ.	οὔκουν δικαίως; ὅστις εἰς		– – ⏑ – – – ⏑ –	
	ὄχημα κανθάρου 'πιβὰς		⏑ – ⏑ – ⏑ – ⏑ –	
866	ἔσωσα τοὺς Ἕλληνας, ὥστ'	15	⏓ – ⏑ – – – ⏑ –	
	ἐν τοῖς ἀγροῖσιν αὐτοὺς		– – ⏑ – ⏑ – ⏑	8^{cv}
867	ἅπαντας ὄντας ἀσφαλῶς		⏓ – ⏑ – ⏑ – ⏑ –	
	κινεῖν τε καὶ καθεύδειν.		⏑ – ⏑ – ⏑ – –	4^{c}

Antistrophe.

Ἡμ. β′ ἦ χρηστὸς ἀνὴρ πολίτης ἐστὶν ἅπασιν ὅστις ἐστὶ τοιοῦτος.
Τρ. ὅταν τρυγᾶτ', εἴσεσθε πολλῷ μᾶλλον οἷός εἰμι.
Ἡμ. β′ καὶ νῦν σύ γε δῆλος εἶ· σωτὴρ γὰρ ἅπασιν ἀνθρώποις γεγένησαι.
Τρ. φήσεις ἐπειδὰν ἐκπίῃς οἶνου νέου λεπαστήν.
Ἡμ. β′ καὶ πλήν γε τῶν θεῶν ἀεί σ' ἡγησόμεσθα πρῶτον.
Τρ. πολλῶν γὰρ ὑμῖν ἄξιος Τρυγαῖος ἀθμονεὺς ἐγώ, δεινῶν ἀπαλλάξας
πόνων τὸν δημότην ὅμιλον,
921 καὶ τὸν γεωργικὸν λεὼν Ὑπέρβολόν τε παύσας.

Monostrophic dyad. A = AAB (856–9 = 860–3, 864–7). A = ab, 6 4, pericopic dyad: acephalous-Glyconic hexameter, diiambic tetrameter. See 770. B = aba, 4 8 4, mesodic triad: two diiambic tetrameters with a diiambic octameter as mesode. See 729. ἀγροῖσιν αὐτοὺς in 866 is found only in cod. B, and may be due to the metrical recension of Triclinius. If ἀγροῖς, the reading of the other MSS., is right, B in the strophe is ab, 4 11. See 51.

See the metrical scholium on *Pax* 856 ff.

581. The distinctively Aeolic element is sometimes merely one or two dimeters that break or close a diiambic movement. Odes

thus composed are iambic rather than Aeolic. See the remark at the beginning of the preceding paragraph.

Nub. 1303–10 = 1311–20 (Stasimon II.).

Strophe.

Ἡμ. α′ οἷον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ — — ⏑ — ⏑ — ⏑ — — ⏑ —
γέρων ὅδ' ἐρασθεὶς ⏑ — ⏑ ⏑ — — 5C
1305 ἀποστερῆσαι βούλεται ▭ — ⏑ — — — ⏑ —
τὰ χρήμαθ' ἁδανείσατο· ▭ — ⏑ — ⏑ — ⏑ ▭ 4V
1307 κοὐκ ἔσθ' ὅπως οὐ τήμερον 5 — — ⏑ — — — ⏑ — ¯
λήψεταί τι πρᾶγμ', ὃ · — ⏑ — ⏑ — ⏑ 4CV
τοῦτον ποιήσει τὸν σοφί- 51, 73 — — ⏑ — — — ⏑ — ¯
στην, ὧν πανουργεῖν ἤρξατ', ἐξ- ⏑ — ⏑ — — — ⏑ — ¯
αίφνης λαβεῖν κακόν τι. — — ⏑ — ⏑ — ▭ 6CV

Antistrophe.

Ἡμ. β′ οἶμαι γὰρ αὐτὸν αὐτίχ' εὑρήσειν ὅπερ πάλαι ποτ' ἐζήτει
1313 εἶναι τὸν υἱὸν δεινόν οἱ γνώμας ἐναντίας λέγειν
1315 τοῖσιν δικαίοις, ὥστε νικᾶν ἅπαντας οἷσπερ
ἂν ξυγγένηται, κἂν λέγῃ παμπόνηρ'· ἴσως δ' ἴσως βουλήσεται
κἄφωνον αὐτὸν εἶναι.

1307 λήψεταί τι Hermann : λήψεται or τι λήψεται 1310 λαβεῖν κακόν τι Hermann : τι κακὸν λαβεῖν

Monostrophic dyad. A = abbc, 5 4 4 6 (7 in the antistrophe), periodic tetrad : a pentameter as proöde, two diiambic tetrameters, and a diiambic hexameter (heptameter in the antistrophe) as epode. See **745**.

See the metrical scholium on *Nub.* 1303 ff.

582. *Ach.* 836–41 = 842–7 = 848–53 = 854–9

(Stasimon I.)

Strophe I.

Ἡμ. α′ εὐδαιμονεῖ γ' ἄνθρωπος. οὐκ — — ⏑ — — — ⏑ —¯
ἤκουσας οἷ προβαίνει ⏓ — ⏑ — ⏑ — ⏓ 4CV
837 τὸ πρᾶγμα τοῦ βουλεύματος;
515, 802 (st. III.) ▭ — ⏔ — ⏓ — ⏑ —
καρπώσεται γὰρ ἀνὴρ ⏓ — ⏑ — ⏑ — ⏓ 4CV
838 ἐν τἀγορᾷ καθήμενος. 5 ⏓ ⏓ ⏑ — ▭ — ⏑ —
κἂν εἰσίῃ τις Κτησίας 802 (st. IV.) ⏓ ⏓ ⏑ — — — ⏑ —

ἢ συκοφάντης ἄλλος, οἰ- — — ⏑ — ⏓ — ⏑ —
μώζων καθεδεῖται. ⏓ — ⏑ ⏑ — — 8^c

Strophe II.

Ἡμ. β′ οὐδ' ἄλλος ἀνθρώπων ὑποψωνῶν σε πημανεῖ τι,
843 οὐδ' ἐξομόρξεται Πρέπις τὴν εὐρυπρωκτίαν σοι,
οὐδ' ὠστιεῖ Κλεωνύμῳ· χλαῖναν δ' ἔχων φανὴν δίει κοὐ ξυντυχών
σ' Ὑπέρβολος δικῶν ἀναπλήσει.

Strophe III.

Ἡμ. α′ οὐδ' ἐντυχὼν ἐν τἀγορᾷ πρόσεισί σοι βαδίζων
849 Κρατῖνος ἀεὶ κεκαρμένος μοιχὸν μιᾷ μαχαίρᾳ,
ὁ περιπόνηρος Ἀρτέμων, ὁ ταχὺς ἄγαν τὴν μουσικήν, ὄζων κακὸν
τῶν μασχαλῶν πατρὸς Τραγασαίου·

Strophe IV.

Ἡμ. β′ οὐδ' αὖθις αὖ σε σκώψεται Παύσων ὁ παμπόνηρος
855 Λυσίστρατός τ' ἐν τἀγορᾷ Χολαργέων ὄνειδος,
ὁ περιαλουργὸς τοῖς κακοῖς, ῥιγῶν τε καὶ πεινῶν ἀεὶ πλεῖν ἢ
τριάκονθ' ἡμέρας τοῦ μηνὸς ἑκάστου.

836 ἄνθρωπος Brunck : ἄνθρωπος 837 ἀνὴρ Brunck : ἀνὴρ 842 πημανεῖ τι L. Dindorf : πημανεῖται 850 ὁ Bentley : οὐδ' ὁ

Monostrophic tetrad. See **701**. A = aab, 4 4 8, epodic triad : two tetrameters with an octameter as epode. See **737**.

See the metrical scholium on *Ach.* 836.

583. Greater complexity of structure is found in the following ode, in which the poet has employed anapaestic as well as diiambic and acephalous-Glyconic cola. The last intermediate period (c) illustrates in strophe and antistrophe the close relationship between diiambic and Glyconic forms in Aeolic verse.

Pax 939–55 = 1023–38 (Syzygy IV.).

Strophe.

Κορ. α′ ὡς πάνθ' ὅσ' ἂν θεὸς θέλῃ **51** ⏓ — ⏑ — ⏑ — ⏑ —
χἠ τύχη κατορθοῖ · — ⏑ — ⏑ — — 4^c
940 χωρεῖ κατὰ νοῦν, ἕτερον δ' ἑτέρῳ
281, 389 — — ⏖ — ⏑⏑ — ⏑⏑ —
τούτων κατὰ καιρὸν ἀπαντᾷ. ⏓⏓ — ⏑⏑ — ⏑⏑ — — 4^c
Τρ. ὡς ταῦτα δῆλά γ' ἔσθ', ὁ γὰρ 5 — — ⏑ — ⏒ — ⏑ —
βωμὸς θύρασι καὶ δή. ⏓ — ⏑ — ⏑ — — 4^c

Κορ. α′ ἐπείγετέ νυν ἐν ὅσῳ σοβαρὰ **281, 379** ⏑ – ⏑ – ⏑ – ⏑ –
θεόθεν κατέχει πολέμου μετάτροπος ⏑ – ⏑ – ⏑ – ⏑ ⏑ –
946 αὖρα, νῦν γὰρ δαίμων φανερῶς – – – – ⏓ – ⏑ –
εἰς ἀγαθὰ μεταβιβάζει. 10 ⏓ ⏑ ⏑ ⏑ ⏑ – – 8[C]
Τρ. τὸ κανοῦν πάρεστ' ὀλὰς ἔχον **515** ⏑ – ⏑ – ⏑ – ⏑ –
καὶ στέμμα καὶ μάχαιραν, – – ⏑ – ⏑ – – 4[C]
949 καὶ πῦρ γε τουτί, κοὐδὲν ἴ- – – ⏑ – ⏓ – ⏑ –
σχει πλὴν τὸ πρόβατον ἡμᾶς. – – ⏑ ⏑ ⏑ – – 4[C]
Κορ. α′ οὔκουν ἀμιλλήσεσθον; ὡς 15 ⏓ – ⏑ – ⏓ – ⏑ –
951 ἦν Χαῖρις ὑμᾶς ἴδῃ, **802** (ant.) ⏑ ⏓ ⏑ ⏓ ⏑ – ⏑ –
πρόσεισιν αὐλήσων ἄκλη- ⏑ – ⏑ ⏓ ⏓ – ⏑ –
τος, κᾆτα τοῦτ' εὖ οἶδ' ὅτι ⏑ ⏓ ⏑ ⏓ ⏓ – ⏑ ⏑ 8[V]
φυσῶντι καὶ πονουμένῳ – – ⏑ – ⏑ – ⏑ –
955 προσδιώσετε δήπου. 20 – – ⏑ ⏑ – – 4[C]

Antistrophe.

Κορ. β′ σέ τοι θύρασι χρὴ μένοντα τοίνυν
1024 σχίζας δευρὶ τιθέναι ταχέως τά τε πρόσφορα πάντ' ἐπὶ τούτοις.
Τρ. οὔκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι;
Κορ. β′ πῶς δ' οὐχί; τί γάρ σε πέφευγ' ὅσα χρὴ σοφὸν ἄνδρα; τί δ'
οὐ σὺ φρονεῖς ὁπόσα χρεών ἐστιν τόν ‹γε›
σοφῇ δόκιμον φρενὶ πορίμῳ τε τόλμῃ;
Τρ. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,
1032 καὶ τὴν τράπεζαν οἴσομαι, καὶ παιδὸς οὐ δεήσει.
Κορ. β′ τίς οὖν ἂν οὐκ ἐπαινέσειεν ἄνδρα τοιοῦτον, ὅστις πόλλ' ἀνατλὰς
ἔσωσε τὴν ἱερὰν πόλιν;
1037 ὥστ' οὐχὶ μὴ παύσει ποτ' ὢν ζηλωτὸς ἅπασιν.

1023 *θύρασι* Schol.: *θύραισι* 1029 *ἐστιν* Hermann: *ἐστι* *γε* Triclinius in cod. B 1033 *οὖν ἂν* Dindorf: *ἂν οὖν* or *ἂν*

Monostrophic dyad. A = ABC (939–42, 943–9, 950–5). A in the strophe = aba, 4 4 4, mesodic triad: two diiambic tetrameters with a logaoedic-anapaestic tetrameter as mesode. See **739**. A in the antistrophe = abc, 3 4 4. See **771**. B = abb, 8 4 4, proödic triad: a logaoedic-anapaestic octameter with diiambic close (colon 10) as proöde to two diiambic tetrameters. See **738**. C = ab, 8 4, pericopic dyad: in the strophe a diiambic octameter and a tetrameter composed of a diiambic dimeter and an acephalous Pherecratean, but in the antistrophe acephalous Glyconics are substituted for diiambic dimeters in cola 16, 17, 18. The attempts to 'emend' the text of these cola in the antistrophe are neither necessary nor felicitous. See **51**.

See the metrical scholium on *Pax* 939 ff. with the notes.

584. The following ode is composed solely of acephalous cola, but the text is defective.

Pax 1329–55 [1] (Exode).

Strophe I. (1329–32).

Τρ. δεῦρ' ὦ γύναι εἰς ἀγρὸν	802	– – ∪ ∪ – ∪ –
χὤπως μετ' ἐμοῦ καλὴ		⏑ – ∪ ∪ – ∪ –
καλῶς κατακείσει.		∪ – ∪ ∪ – – 6[C]
Ὑμὴν Ὑμέναι' ὦ,		∪ – ∪ ∪ – – 2[C]
‹Ὑμὴν Ὑμέναι' ὦ›.		∪ – ∪ ∪ – – 2[C]

Strophe II. (1333–5).

Ἡμ. α' ὦ τρὶς μάκαρ' ὡς δικαί-
ως τἀγαθὰ νῦν ἔχεις.
* * * *
Ὑμὴν Ὑμέναι' ὦ,
Ὑμὴν Ὑμέναι' ὦ.

Strophe III. (1336–9).

Ἡμ. β' τί δράσομεν αὐτήν;
Ἡμ. α' τί δράσομεν αὐτήν;
Ἡμ. β' τρυγήσομεν αὐτήν,
Ἡμ. α' τρυγήσομεν αὐτήν.

Strophe IV. (1340–3).

Ἡμ. β' ἀλλ' ἀράμενοι φέρω-
μεν οἱ προτεταγμένοι
τὸν νυμφίον ὦνδρες.
Ὑμὴν Ὑμέναι' ὦ,
Ὑμὴν Ὑμέναι' ὦ.

Strophe V. (1344–7).

Ἡμ. α' οἰκήσετε γοῦν καλῶς
οὐ πράγματ' ἔχοντες ἀλ-
λὰ συκολογοῦντες.
Ὑμὴν Ὑμέναι' ὦ,
Ὑμὴν Ὑμέναι' ὦ.

Strophe VI. (1348–9).

Ἡμ. β' τοῦ μὲν μέγα καὶ παχύ.
* * * *
τῆς δ' ἡδὺ τὸ σῦκον.
‹Ὑμὴν Ὑμέναι' ὦ,
Ὑμὴν Ὑμέναι' ὦ.›

Strophe VII. (1350–2).

Τρ. φήσεις γ' ὅταν ἐσθίῃς
οἶνόν τε πίῃς πολύν.
* * * *
Ἡμ. α' Ὑμὴν Ὑμέναι' ὦ,
Ἡμ. β' Ὑμὴν Ὑμέναι' ὦ.

Strophe VIII. (1353–5).

Τρ. ὦ χαίρετε χαίρετ' ἄν-
δρες, κἂν ξυνέπησθέ μοι
πλακοῦντας ἔδεσθε.
‹Ἡμ. α' Ὑμὴν Ὑμέναι' ὦ,
Ἡμ. β' Ὑμὴν Ὑμέναι' ὦ.›

1341 προτεταγμένοι Bentley: προστεταγμένοι

Cola had been lost from this ode even in the time of Heliodorus, and certain other cola in his text (1336–9) did not conform to the

[1] All the strophes are printed in cola, in order to facilitate comparison.

general scheme of structure. What this scheme was is easily gathered from his commentary. See the metrical scholium.

The ode was monostrophic, originally perhaps an ὀκτὰς μονοστροφική. Each strophe (except perhaps III.) contained five cola, two acatalectic and three catalectic, i.e. A = abb, 6 2 2, proödic triad: an acephalous-Glyconic hexameter as proöde to two acephalous Pherecrateans. Probably the pair of subordinate periods in all the strophes (except III.) consisted of the invocation Ὑμὴν Ὑμέναι' ὦ repeated. Cf. 1340–3, 1344–7, of which the structure is intact. On this assumption the period in 1329–32 is easily restored, and in general the equivalence of parts is apparent. It will be observed that as they stand 1348 and 1351 end in a 'variable syllable.' This final syllable was doubtless lengthened by the opening of the following colon, now lost. The third strophe (1336–9) now seems to be hopelessly corrupt. The text preserved in the MSS. still extant was the reading Heliodorus had before him. In some texts, he says (Schol. 1336–9), the haplé occurs after each of the four catalectic dimeters, to indicate that they were taken alternately by the two half-choruses; in other copies of the text the dimeters are not given at all διὰ τὰ μέτρα, i.e. because the 'metres' failed to correspond to the general scheme. Heliodorus gives the text of these four cola, but expresses no opinion, at least in the commentary now extant; and consistently with this says, on 1344–55, that he gives the text as transmitted (ὡς δὲ φέρεται, καὶ ἐνταῦθα ἔστιν), although the pentacolic structure breaks down. There is an intimation in a scholium under the last line of the text in V (Ὑμὴν Ὑμέναι' ὦ: οὕτως Ἡλιόδωρος) that he suggested the refrain should be added at the end. It does not follow from the lack of agreement in structure between 1336–39 and the other strophes that Aristophanes did not compose these cola as they stand. With that suppleness of invention which characterizes him everywhere, he may have substituted this quadruple refrain of acephalous Pherecrateans for a period of normal form.

See Enger, *Rhein. Mus.* ix. (1854), 580 f.; Schrader, *Rhein. Mus.* xxi. (1866), 93 ff.; Westphal, *Prolegomena*, 20 ff.; Schröder, *Aristoph. Cant.* 29; Zacher-Bachmann, *Aristoph. Pax*, 104 ff.

585. *Av.* 904–53 (Scene III.).

Aristophanes uses Aeolic rhythm in parody with excellent effect. His own practice is so conservative that when he allows himself the freedom found, for example, in Euripides, the contrast with his ordinary manner is glaring. This contrast is marked in the first part (904–914) of the scene in the *Aves* in which he introduces the Beggar Poet as representative of the melic poets in general, as Cinesias in a later scene in the play (**569**) represents specially the dithyrambists.

904 Νεφελοκοκκυγίαν **508, 510, 574** ⏑ ⏑ – – ⏑ – 2^{C}
τὰν εὐδαίμονα κλῄσον ὦ – – – ⏑ ⏑ – ⏑ –
906 Μοῦσα τεαῖς ἐν ὕμνων ἀοιδαῖς.
518 iii., 519 – ⏑ ⏑ – ⏑ – · – ⏑ – – 5^{C}

Trimeter.

908 ἐγὼ μελιγλώσσων ἐπέων ἰεὶς **519** ⏑ – ⏑ – – – ⏑ ⏑ – – –
ἀοιδὰν Μουσάων θεράπων **519** 5 ⏑ – – – – – ⏑ ⏑ – 6-^{C}
910 ὀτρηρός, κατὰ τὸν Ὅμηρον. **512** ⏑ – – ⏑ ⏑ ⏑ – ⏑ 2^{V}

Two Trimeters.

913 Μουσάων θεράποντες – – – ⏑ ⏑ – ⏑ 2^{CV}
ὀτρηροί, κατὰ τὸν Ὅμηρον. **512** ⏑ – – ⏑ ⏑ ⏑ – ⏑ 2^{V}

There is here hardly a colon in which our poet does not do violence to his ordinary form. The fifth colon is brachycatalectic, but its last metre assumes, by a slight change in the words of the song, ordinary catalectic form in the seventh colon. On the clause κατὰ τὸν Ὅμηρον, which is wrongly omitted in some editions of the play, see the Editor's *Scholia on the Aves*, 174 (Schol. *Av.* 909).

The subordinate periods that follow, except the second and fourth, are in simplified logaoedic rhythm (**392 ff.**), but logaoedic cola predominate:

924 ἀλλά τις ὠκεῖα Μουσάων φάτις
395, 206 – ⏑ ⏑ – – ⏑ – – – ⏑ ⏑ 3^{CV}
οἷάπερ ἵππων ἀμαρυ- **507** 10 – ⏑ ⏑ – – ⏑ ⏑ –
γά, σὺ δὲ "πάτερ κτίστορ Αἴτνας
517 – ⏑ ⏑ – – ⏑ – – 4
927 ζαθέων ἱερῶν ὁμώνυμε," δὸς ἐμὶν ὅ τι περ
379 ⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ – 3
929 τεᾷ κεφαλᾷ θέλῃς **570** ⏑ – ⏑ ⏑ – ⏑ –
930 πρόφρων δόμεν ἐμὶν τείν.
508, 510 ⏑ – ⏑ ⏑ – ⏑ – 4^{C}

Five Trimeters.

936 τόδε μὲν οὐκ ἀέκουσα φίλα **383** 15 ⏑ ⏑ – ⏑ – ⏑ – 2^{C}
Μοῦσα τόδε δῶρον δέχεται· **383** – ⏑ ⏑ – – ⏑ – 2^{C}
τὺ δὲ τεᾷ φρενὶ μάθε Πινδάρειον ἔπος—
383 ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ 3^{CV}

Trimeter.

941 "νομάδεσσι γὰρ ἐν Σκύθαις ἁλᾶται Στράτων,
379 ⏑ – ⏑ – ⏑ – ⏑ – · – ⏑ –
943 ὃς" ὑφαντοδόνατον ἔσθος "οὐ πέπαται"·
379 ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – – 6^{C}

"ἀκλεὴς δ' ἔβα" σπολὰς ἄνευ χιτῶνος.
379 20 ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ 3^{cv}
945 "ξύνες ὅ τοι λέγω." 395 ⏑ ⏑ – ⏑ – 2-^{c}

Four Trimeters.

950 κλῆσον ὦ χρυσόθρονε τὰν τρομερὰν κρυεράν·
383 – ⏑ – – ⏑ ⏑ – ⏑ – ⏑ – 3^{c}
952 νιφόβολα πεδία πολύπορά τ' 393 ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ 2^{v}
953 ἤλυθον ἀλαλάν. 395 – ⏑ ⏑ ⏑ – 2-^{c}

The scholiast on *Av.* 926, 941[1] tells us that certain of these periods are parodies of one of Pindar's hyporchemes, and quotes them:

ξύνες ὅ τοι λέγω, ⏑ ⏑ – ⏑ – 2-^{c}
ζαθέων ἱερῶν ὁμώνυμε ⏑ – ⏑ – ⏑ – ⏑ ⏑ 2^{v}
πάτερ κτίστορ Αἴτνας· ⏑ – · – ⏑ – – 2^{c}
νομάδεσσι γὰρ ἐν Σκύθαις ἁλᾶται στρατῶι· ⏑ – ⏑ – ⏑ – ⏑ – · – ⏑ –
ὃς ἀμαξοφόρητον οἶκον οὐ πέπαται, ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – – 6^{c}
ἀκλεὴς ⟨δ'⟩ ἔβα. ⏑ – ⏑ – 1

Cf. Schol. Pind. *Pyth.* ii. 127, *Nem.* vii. 1.

The hyporchemes of Pindar, if one may judge from meagre extant remains, were written in simplified logaoedic rhythm, with Aeolic variations such as cola 10, 11, 13, 14 in Aristophanes's parody. Compare the three imitations of hyporchemes at the close of the *Lysistrata*.

The intervening trimeters naturally mark the divisions of the poet's rhapsody into intermediate periods. There is no sure indication, in the metrical correspondence of subordinate periods, of repetition of any part of the melody, which varied from period to period with lively effect.

586. Aristophanes's Aeolic manner in parody is well illustrated also in the following direct travesty of Euripides.

Ran. 1309–28 (Episode II.).

In the first part of the scene in which these verses occur Euripides charges Aeschylus with cribbing the dactylic cadence with which, as he alleges, the odes of Aeschylus uniformly end, and adduces proof. See **349** ff. Aeschylus weakly concedes the point and attempts a defence (*Ran.* 1298 ff.), but immediately rallies and makes a savage counter-charge in kind. The source of his own inspiration was at least noble, but Euripides drew his from the bawdy-house, the carouse, the dance-hall and the wake!

[1] See the Editor's *Scholia on the Aves*, ad loc.

The song, therefore, that Aeschylus sings in illustration of the villainous art of Euripides must have been largely composed of quotations from his plays that in sentiment, form, or melody suggested sources familiar to the audience. These were strung together with only specious regard to grammatical connexion. Unfortunately only one quotation can now be identified with certainty, vv. 1317, 1318, borrowed from Euripides's *Electra* 435 f. See the Scholiast on sources no longer extant.

The metrical form of the song may be submitted with some confidence to the test of the comic poet's own practice. With the exception of a single colon (5) the rhythm is Aeolic.

Αἰσχ. ἀλκυόνες, αἳ παρ' ἀενάοις θαλάσσης
518 i., 519, 802 – ⏑⏑ ⏑ – ⏑⏑ ⏑ ⏑ – ⏑ – – 3^{C}
1310 κύμασι στρωμνύλλετε, **508** – ⏑ – – – ⏑ ⏑ 2^{CV}
τέγγουσαι νοτίοις πτερῶν – – – ⏑ ⏑ – ⏑ –
ῥανίσι χρόα δροσιζόμεναι·
510 ⏑⏑ ⏑⏑ – ⏑ ⏑ ⏑ 4^{H}
αἳ θ' ὑπωρόφιοι κατὰ γωνίας
383 5 – ⏑ – ⏑⏑ – ⏑⏑ – ⏑ – 3-^{C}
εἰειειειλίσσετε δακτύλοις φάλαγγες
518 ii. ⏑⏑ – – – ⏑ ⏑ – ⏑ – ⏑ – ⏑ 3^{CV}
1315 ἰστότονα πηνίσματα, **508, 510** – ⏑⏑ ⏑ – – ⏑ ⏑ 2^{CV}
κερκίδος ἀοιδοῦ μελέτας, – ⏑⏑ ⏑ – – ⏑ ⏑ –
ἵν' ὁ φίλαυλος ἔπαλλε δελ-
512 ⏑⏑ ⏑ – ⏑ ⏑ – ⏑ –
φὶς πρῴραις κυανεμβόλοις, 10 – – – ⏑ ⏑ – ⏑ –
μαντεῖα καὶ σταδίους, **574** – – ⏑ – ⏑ ⏑ –
1320 οἰνάνθας γάνος ἀμπέλου, – – – ⏑ ⏑ – ⏑ –
βότρυος ἕλικα παυσίπονον.
510 ⏑⏑ ⏑⏑ – ⏑ ⏑ –
περίβαλλ' ὦ τέκνον ὠλένας.
511 ⏑⏑ – – ⏑ ⏑ – ⏑ –
ὁρᾷς τὸν πόδα τοῦτον;—ὁρῶ.
15 ⏑ – – ⏑ ⏑ – ⏑⏑ –
τί δέ; τοῦτον ὁρᾷς;—ὁρῶ.
511 ⏑ ⏑ – ⏑ ⏑ – ⏑ –
1325 τοιαυτὶ μέντοι σὺ ποιῶν **802** – – – – – ⏑ ⏑ –
τολμᾷς τἀμὰ μέλη ψέγειν, – – – ⏑ ⏑ – ⏑ –
ἀνὰ τὸ δωδεκαμήχανον ⏑⏑ ⏑ – ⏑ ⏑ – ⏑ –
Κυρήνης μελοποιῶν; 20 – – – ⏑ ⏑ – – 26^{C}

The sixth colon begins with a musical shake (cf. *Ran.* 1348) on the syllable εἰ-, introducing a Phalaecean (518 ii.). Our poet never himself forces a syllable to do double duty, in order to secure a peculiar musical effect such as this. Nowhere, except in parody (569), does he resolve either long syllable of a choriamb (colon 1), nor does he use polyschematist dimeters such as ⏑ ⏑̲ ⏑ ⏑̲ – ⏑ ⏑ –, with double resolution in the first metre (4, 13), or – ⏑̲ ⏑ – – ⏑ – (7), or – – ⏑ – ⏑ ⏑ – (11), nor Glyconics such as (14) ⏑̲ – – ⏑ ⏑ – ⏑ – (cf. πόδα τοῦτον in 1323 with reference to the anapaest in 1322), or (15) ⏑ – – ⏑ ⏑ – ⏑̲ – (cf. τοῦτον in 1324 with reference to 1323), or ⏑ ⏑ – ⏑ ⏑ – ⏑ – (16). Presumably these are forms that he condemns, but some of them at least were employed by poets of good standing, and Aristophanes's metrical strictures are not to be taken too seriously. His audience would appreciate the humour with which he has Aeschylus, in his heat, make Dionysus by the very course of the dialogue responsible for a monstrous form of Glyconic (15) that doubtless all decent poets would have condemned.

The most effective feature of this genial burlesque was doubtless the music to which it was sung. Of its quality we unfortunately have but a single intimation in the trilling roulade in 1314. The melody was doubtless continuous. There is no evidence of periodic correspondence.

CHAPTER XIII

COMPOSITE LYRICS

587. Many of the songs that have been treated singly in the preceding sections in illustration of particular rhythms are parts of composite lyrics of several strophes, such as *Vesp.* 273–333 (**716**), *Ran.* 316–459 (**704**), and *Eccl.* 893–975 (**717**).

588. The two lyrics that follow will serve as special illustrations of this form of composition.

Av. 1720–65 (Exode).

Strophe I.

Χο. ἄναγε δίεχε πάραγε πάρεχε περιπέτεσθε
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ 3
1722 τὸν μάκαρα μάκαρι σὺν τύχᾳ. – ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ 2^{H}
ὦ φεῦ φεῦ τῆς ὥρας τοῦ κάλλους.
73 – – · – – – · – – – · – 3
1724 ὦ μακαριστὸν σὺ γάμον 509 – ⏑ ⏑ – – ⏑ ⏑ –
τῇδε πόλει γήμας. 5 – ⏑ ⏑ – – – $4.^{C}$

Strophe II.

Κορ. α′ μεγάλαι μεγάλαι κατέχουσι τύχαι ⏑ – ⏑ – ⏑ – ⏑ –
1727 γένος ὀρνίθων ⏑ – – –
διὰ τόνδε τὸν ἄνδρ', ἀλλ' ὑμεναίοις ⏑ – ⏑ – – ⏑ – –
καὶ νυμφιδίοισι δέχεσθ' ᾠδαῖς – – ⏑ – ⏑ – – –
1730 αὐτὸν καὶ τὴν Βασίλειαν. 5 – – – – ⏑ – – 9^{C}

Strophe III.

Ἡμ. α′ Ἥρᾳ ποτ' Ὀλυμπίᾳ 570, 572 ⏓ – ⏑ ⏑ – ⏑ –
1732 τὸν ἡλιβάτων θρόνων ⏔ – ⏑ ⏑ – ⏑ –
ἄρχοντα θεοῖς μέγαν – – ⏑ ⏑ – ⏑ –
Μοῖραι ξυνεκοίμισαν – – ⏑ ⏑ – ⏑ ⏔ 8^{V}

1735 ἐν τοιῷδ' ὑμεναίῳ· 5 – – – ◡ ◡ – – 2^{C}
Ὑμὴν ὦ Ὑμέναι' ὦ, ◡ – – ◡ ◡ – – 2^{C}
<Ὑμὴν ὦ Ὑμέναι' ὦ.> ◡ – – ◡ ◡ – – 2^{C}

Antistrophe III.

Ἡμ. β' ὁ δ' ἀμφιθαλὴς Ἔρως χρυσόπτερος ἡνίας ἠΰθυνε παλιντόνους, Ζηνὸς πάροχος γάμων

1741 τῆς τ' εὐδαίμονος Ἥρας·
Ὑμὴν ὦ Ὑμέναι' ὦ,
Ὑμὴν ὦ Ὑμέναι' ὦ.

Strophe IV.

Πει. ἐχάρην ὕμνοις, ἐχάρην ᾠδαῖς, ⏑ – – – ⏑ – – –
ἄγαμαι δὲ λόγων. ἄγε νυν αὐτοῦ ⏑ – ⏑ – ⏑ – – –
1745 καὶ τὰς χθονίας κλήσατε βροντὰς – – ⏑ – – ⏑ – –
τάς τε πυρώδεις Διὸς ἀστεροπὰς – ⏑ – – ⏑ – ⏑ –
δεινόν τ' ἀργῆτα κεραυνόν. 5 – – – – ⏑ – – 10^{C}

Strophe V.

Χο. ὦ μέγα χρύσεον ἀστεροπῆς φάος, – ⏑ – ⏑ – ⏑ – ⏑
1749 ὦ Διὸς ἄμβροτον ἔγχος 338 – ⏑ – ⏑ – – 4-^{C}
πυρφόρον, ὦ χθόνιαι βαρυαχέες – ⏑ – ⏑ – ⏑ – ⏑
ὀμβροφόροι θ' ἅμα βρονταὶ 388 – ⏑ – ⏑ – – 4-^{C}
αἷς ὅδε νῦν χθόνα σείει, 5 – ⏑ – ⏑ – – 2-^{C}
1752 διὰ σὲ τὰ πάντα κρατήσας 334 ⏑⏑ – ⏑ – – 2-^{C}
καὶ πάρεδρον Βασίλειαν ἔχει Διός. – ⏑ – ⏑ – ⏑ – ⏑ 2
Ὑμὴν ὦ Ὑμέναι' ὦ. 511 ◡ – – ◡ ◡ – – 2^{C}

Strophe VI.

Πει. ἕπεσθε νῦν γάμοισιν ὦ ◡ – ◡ – ◡ – ◡ –
1756 φῦλα πάντα συννόμων · – ◡ – ◡ – ◡ –
πτεροφόρ' ἐπὶ πέδον Διὸς 75 ◡ ◡ · ◡ ⏑ ◡ – ◡ –
καὶ λέχος γαμήλιον. · – ◡ – ◡ – ◡ ◡ 8^{V}
ὄρεξον ὦ μάκαιρα σὴν 5 ◡ – ◡ – ◡ – ◡ –
1760 χεῖρα καὶ πτερῶν ἐμῶν · – ◡ – ◡ – ◡ –
λαβοῦσα συγχόρευσον· αἴ- ◡ – ◡ – ◡ – ◡ –
ρων δὲ κουφιῶ σ' ἐγώ. · – ◡ – ◡ – ◡ ◡ 8^{H}
Χο. ἀλαλαλαὶ ἰὴ παιών, 38, 802 ⏑ ◡ – ◡ – ◡ –
τήνελλα καλλίνικος, ὦ 10 – – ◡ – ◡ – ◡ –
δαιμόνων ὑπέρτατε. · – ◡ – ◡ – ◡ ◡ 6^{V}

1734 *ξυνεκοίμισαν* Bentley : *ξυνεκόμισαν* 1736^{b} Dindorf (cf. the antistrophe)

The song consists of a series of five non-antistrophic systematic periods and a single dyad, ABCCDEF (1720–5, 1726–30, 1731–6 =

1737–42, 1743–7, 1748–54, 1755–65). See 717. A = abcd, 3 2 3 4-, pericopic tetrad, with iambo-trochaic opening and Aeolic close: trochaic trimeter, iambic dimeter, iambic trimeter, brachycatalectic polyschematist tetrameter. See 772. B is an indivisible anapaestic nonameter, as D is an indivisible anapaestic decameter. See 773. These are integral portions of the lyric that closes the play and are melic (283, 292). In CC, a monostrophic dyad, C = abb (+), 8 2 2 (+ 2), a proödic triad with refrain: an acephalous-Glyconic octameter as proöde to two Pherecrateans, with the final colon repeated. See 738, 774. E = aabbcd, 4- 4- 2- 2- 2 2, proödic hexad: a brachycatalectic dactylic tetrameter anticipates the opening strain of the following periodic tetrad composed of a brachycatalectic dactylic tetrameter, two brachycatalectic dactylic dimeters, and a dactylic dimeter, to which a Pherecratean is added, the hymeneal refrain. See 755. Finally F = aab, 8 8 6, epodic triad in iambic rhythm: two protracted octameters with an acephalous protracted hexameter as epode. See 737.

589. *Thesm.* 947–1000 (Stasimon I.).

Strophe I.

Κορ. α′ ἄγε νυν ἡμεῖς παίσωμεν ἅπερ — 283 ⏑ – – – – – ⏑ –
νόμος ἐνθάδε ταῖσι γυναιξίν, ⏑ – ⏑ – ⏑ – ⏑ 4^{cv}
948 ὅταν ὄργια σεμνὰ θεοῖν ἱεραῖς ⏑ – ⏑ – ⏑ – ⏑ –
ὥραις ἀνέχωμεν, ἅπερ καὶ – – ⏑ – ⏑ – – 4^{c}
949 Παύσων σέβεται καὶ νηστεύει, 5 – – ⏑ – – – – –
πολλάκις αὐτοῖν ἐκ τῶν ὡρῶν – ⏑ – – – – – –
εἰς τὰς ὥρας ξυνεπευχόμενος – – – – ⏑ – ⏑ –
952 τοιαῦτα μέλειν θάμ' ἑαυτῷ. – – ⏑ – ⏑ – – 8^{c}

Strophe II.

Χο. ὅρμα χώρει, 517, 209 – · – · – · – 2^{c}
κοῦφα ποσὶν ἄγ' εἰς κύκλον, – ⏑ ⏑ ⏑ – ⏑ ⏑ 2^{cv}
955 χερὶ σύναπτε χέρα, ῥυθμὸν χορείας
519, 203 ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – · – 3^{c}
ὕπαγε πᾶσα, βαῖνε καρπαλίμοιν ποδοῖν·
518 i., 655 f. ⏑ ⏑ – ⏑ – ⏑ – ⏑ ⏑ – –
ἐπισκοπεῖν δὲ παντα χῇ 5 ⏑ – ⏑ – ⏑ – ⏑ –
958 κυκλοῦσαν ὅμμα χρὴ χοροῦ κατάστασιν.
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ 8^{v}

Strophe III. 1.

Ἡμ. α′ ἅμα δὲ καὶ γένος Ὀλυμπίων θεῶν
204 ⏓ ⏑ – · ⏓ ⏑ – ⏑ – ⏑ – ⏑ –

961 μέλπε καὶ γέραιε φωνῇ ⏑ – ⏑ – ⏑ – ⏑
πᾶσα χορομανεῖ τρόπῳ. – ⏑ ⏑ – ⏑ ⏑ 7^{cv}

Strophe III. II.

Ἡμ. β′ εἰ δέ τις προσδοκᾷ κακῶς ἐρεῖν ἐν ἱερῷ γυναῖκά μ' οὖσαν ἄνδρας, οὐκ ὀρθῶς φρονεῖ.

Strophe III. III.

Χο. ἀλλὰ χρὴν ὥσπερ ἔργον αὖ τι καινὸν πρῶτον εὐκύκλου χορείας εὐφυᾶ στῆσαι βάσιν.

Strophe IV.

Ἡμ. α′ πρόβαινε ποσὶ τὸν εὐλύραν – ⏑ – ⏑ – ⏑ –
970 μέλπουσα καὶ τὴν τοξοφόρον – – ⏑ – – – ⏑ ⏑
Ἄρτεμιν ἄνασσαν ἁγνήν· ⏑ ⏑ ⏑ – ⏑ – – 6^{c}
972 χαῖρ' ὦ ἑκάεργε, 570 – – ⏑ ⏑ – ⏑ 2^{cv}
ὄπαζε δὲ νίκην. 5 ⏑ – ⏑ ⏑ – – 2^{c}
973 Ἥραν τε τὴν τελείαν – – ⏑ – ⏑ – – 2^{c}
μέλψωμεν ὥσπερ εἰκός, ⏑ – ⏑ – ⏑ – ⏑ 2^{cv}
975 ἣ πᾶσι τοῖς χοροῖσιν ἐμπαίζει τε καὶ – – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
κληῖδας γάμου φυλάττει. – – ⏑ – ⏑ – – 5^{c}

Antistrophe IV.

Ἡμ. β′ Ἑρμῆν τε νόμιον ἄντομαι καὶ Πᾶνα καὶ Νύμφας φίλας ἐπιγελάσαι προθύμως
980 ταῖς ἡμετέραισι
χαρέντα χορείαις.
981 ἔξαιρε δὴ προθύμως
διπλῆν χάριν χορείας.
983 παίσωμεν ὦ γυναῖκες οἷάπερ νόμος, νηστεύομεν δὲ πάντως.

Strophe V.

Χο. ἀλλ' εἶα πάλλ' ἀνάστρεφ' εὐρύθμῳ ποδί, – – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ 3^{v}
986 τόρευε πᾶσαν ᾠδήν· ⏑ – ⏑ – ⏑ – – 2^{c}
ἡγοῦ δέ γ' ὧδ' αὐτὸς 74 – – ⏑ – · – · –
988 σὺ κισσοφόρε Βάκχει- ⏑ – ⏑ ⏑ · – · –
ε δέσποτ'· ἐγὼ δὲ κώμοις 70 5 ⏑ – ⏑ – ⏑ – – 6^{c}
989 σὲ φιλοχόροισι μέλψω, ⏑ ⏑ ⏑ – ⏑ – – 2^{c}
990 εὖι' ὦ Διόνυσε ⏑ – ⏑ ⏑ – ⏑ 2^{cv}
Βρόμιε καὶ Σεμέλας παῖ, ⏑ ⏑ – ⏑ ⏑ – – 2^{c}
992 χοροῖς τερπόμενον 574 ⏑ – – ⏑ ⏑ –
κατ' ὄρεα νυμφᾶν ἐρατοῖς ἐν ὕμνοις.
518 i. 10 ⏑ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – – 5^{c}

994 Εὔιον Εὔιον εὖι' ἀναχορεύω. 383 – ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ – 3^{C}
995 ἀμφὶ δὲ σοὶ κτυπεῖται – ⏑ ⏑ – ⏑ – – 2^{C}
Κιθαιρώνιος ἠχώ, ⏑ – – ⏑ ⏑ – – 2^{C}
997 μελάμφυλλά τ' ὄρη δάσκια καὶ νάπαι
518 ii. ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ –
πετρώδεις βρέμονται. 509 15 ⏑ – – ⏑ – – 5-^{C}
999 κύκλῳ δὲ περὶ σὲ κισσὸς ⏑ – ⏑ ⏑ ⏑ – ⏑ 2^{CV}
εὐπέταλος ἕλικι θάλλει. – ⏑ ⏑ ⏑ ⏑ – – 2^{C}

947^{b} ταῖσι Brunck : ταῖς 948 θεοῖν Meineke : θεαῖν 952 μέλειν Zanetti : μέλλειν 955^{a} χερὶ Dobree : χειρὶ 955^{b} χέρα Ed. : χεῖρα 966 χρῆν Bothe : χρὴ 968 εὐφυᾶ Brunck : εὐφυῆ 969 ποσὶ Reisig : ποσὶν 969^{b} εὐλύραν Küster : ἑλύραν 980 ἡμετέραισι Hermann : ἡμετέραις 982 χάριν Biset : χαίρειν 984 νηστεύομεν Bentley : νηστεύωμεν 989 φιλοχόροισι Bentley : φιλοχόροισιν 990 εὔι' (i.e. εὔιε) Ed. : εὔιον 992 τερπόμενον Bentley : τερπόμενος 994^{a} εὔι' (i.e. εὔια) Ed. : εὐοῖ 994^{b} ἀναχορεύω Ed. : ἀναχορεύων 996 Κιθαιρώνιος Zanetti : Κιθαρώνιος

The song consists of three non-antistrophic systematic periods, a triad and a dyad, ABCCCDDE (947–52, 953–8, 959–61 = 962–5 = 966–8, 969–76 = 977–84, 985–1000). See **717**. A = aab, 4 4 8, epodic triad in anapaestic rhythm : two tetrameters with an octameter as epode. See **737**. The melody of the lively strophe B that follows, which was sung by the entire chorus, was probably continuous, abcd, 2 2 3 8, pericopic tetrad in Aeolic rhythm : protracted ditrochaic dimeter, ditrochaic dimeter, ditrochaic trimeter, polyschematist and diiambic octameter. See **772**. It is possible that the melody was aabb'c. See **754**. The division into cola follows R. In the following monostrophic triad, C was probably an indivisible trochaic heptameter. See **773**. D = AB (969–72, 973–6). A = abb, 6 2 2, proödic triad : a diiambic hexameter as proöde to two acephalous Pherecrateans. See **738**. B = aab, 2 2 5, epodic triad in diiambic rhythm : two catalectic dimeters with a pentameter as epode. See **737**. E = ABC (985–9, 990–4, 995–1000). A = abcb, 3 2 6 2, proödic tetrad in diiambic rhythm : a trimeter as proöde to two catalectic dimeters that enclose a protracted hexameter. See **750**. B = aabc, 2 2 5 3, epodic tetrad : two Pherecrateans and an acephalous Aeolic pentameter, with a logaoedic trimeter as epode. See **742**. C = aabaa, 2 2 5- 2 2, epodic pentad in Aeolic rhythm : a tetrad composed of two dimeters, a brachycatalectic pentameter and a third dimeter, with a final dimeter as epode that repeats the melody of the preceding period. See **760**.

CHAPTER XIV

MONODIES

590. Solos sung by actors abound in Euripides, but his peculiar manner in monodies was an innovation and was made the subject of Aristophanes's ridicule. Generally, in Euripides, monodies lack strophic correspondence completely, no part of the melody being repeated, and display great variety of metrical form and frequent shift of rhythm. The music to which they were sung was doubtless of the most 'advanced' character.[1]

591. In the *Ranae* Aristophanes manufactures a monody in the Euripidean manner in comic illustration of his rival's art. True to his model, he assigns the part to a woman. In matter it is incoherent, but nevertheless falls into five main divisions that serve as the periodic basis of musical composition. I. The Vision by Night (1331–37). A brief invocation, in Aeolic rhythm, introduces a description of the Dream, in anapaestic rhythm that merges, as horror grows, into dochmiacs followed by a catalectic logaoedic trimeter. II. The Purification (1338–41^a). A single hypermeter, mainly in dactylic rhythm, is closed by a Pherecratean, the invocation of Poseidon, that is closely connected metrically with the preceding dimeter (**800**). III. Sudden Realization of the Portent (1341^b–45). A hypermeter in paeonic-trochaic rhythm (to which the gloomy Aeschylus may have danced a lively accompaniment!) is followed by a dactylic penthemimer and an iambic clausula. IV. The Narrative (1346–55) begins with a bacchiac followed by a logaoedic

[1] On the monodies of Euripides see Decharme's *Euripides*, in James Loeb's version, 353 ff., and in particular 366 ff.; and on his music Gevaert, *Histoire de la musique*, ii. 538 ff. On the music of Aristophanes see Gevaert, *Histoire*, ii. 553 ff.

dimeter and ends (colon 31) with a dochmius. The intervening periods are composed successively in Aeolic, anapaestic and iambic rhythm. V. Passionate Appeals for Aid (1356–63) are made to the 'Cretans' in paeonic-trochaic rhythm, to Artemis in paeonic, to Hecate in logaoedic, and the monody ends with a protracted catalectic iambic trimeter.

592. *Ran.* 1331–63 (Episode II.).

Monody sung by Aeschylus.

1331 ὦ νυκτὸς κελαινοφαὴς — — — ◡ — ◡ ◡ — 2
ὄρφνα, τίνα μοι δύστανον ὄνει-
281 — — ⏑ ⏑ — — ⏑ ⏑ —
ρον πέμπεις ἐξ ἀφανοῦς, Ἀΐδα — — — — ⏑ — ⏑ —
πρόπολον, ψυχὰν ⏑ — — —
ἄψυχον ἔχοντα, μελαίνας
5 — — ⏑ ⏑ — ⏑ ⏑ — — 7^{C}
1335 Νυκτὸς παῖδα, φρικώδη δεινὰν ὀ-
— — — ◡ — — — — — —
ψιν, μελανονεκυείμονα, φόνια φόνια
— ⏑ ⏑ ◡ — ◡ ⏑ ⏑ ◡ ⏑ 4d
δερκόμενον, μεγάλους ὄνυχας ἔχοντα;
383 — ⏑ — ⏑ — ◡ ⏑ ◡ — · ◡ 3^{CV}
1338 ἀλλά μοι ἀμφίπολοι λύχνον ἅψατε
342 — ⏑ — ⏑ — ⏑ — ⏑
1339 κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε,
10 — ⏑ — ⏑ — ⏑ — ⏑
θέρμετε δ' ὕδωρ, — ⏑ — —
1340 ὡς ἂν θεῖον ὄνειρον ἀποκλύσω,
800 — — — ⏑ — ⏑ — ⏑
1341 ἰὼ πόντιε δαῖμον. ◡ — — ◡ ◡ — ◡ 9^{CV}
τοῦτ' ἐκεῖν'· ἰὼ ξύνοι- **223 ff.** — ◡ — ◡ — ◡ — ·
κοι τάδε τέρα θεά- 15 — ◡ ◡· ◡ — ◡ — ·
σασθε· τὸν ἀλεκτρυόνα — ◡ ◡· ◡ — ◡ ◡· ◡
μου συναρπάσασα φρούδη Γλύκη.
— ◡ — ◡ — ◡ — · — ◡ — 9^{C}
Νύμφαι ὀρεσσίγονοι. **338** — ⏑ — ⏑ — 2^{-C}
1345 ὦ Μανία ξύλλαβε. — — ◡ — · — ◡ ◡ 2^{V}
1346 ἐγὼ δ' ἃ τάλαινα **448** 20 ◡ — — ◡ — ◡ 2^{V}
προσέχουσ' ἔτυχον ἐμαυτῆς **379** ⏑ — ◡ ⏑ ◡ — — 2^{C}
ἔργοισι, λίνου μεστὸν ἄτρακτον
518 ii., 570 — — ◡ ◡ — — ◡ ◡ — ◡ 3^{CV}

1348 εἰειειειειλίσσουσα χεροῖν
Cf. Ran. 1314 (586) ⏑ – – – – ⏑ ⏑ –
κλωστῆρα ποιοῦσ', ὅπως 802 – – ⏑ ⏑ – ⏑ –
κνεφαῖος εἰς ἀγορὰν 25 ⏑ – ⏑ – ⏑ ⏑ –
φέρουσ' ἀποδοίμαν· ⏑ – ⏑ ⏑ – – 8c
1351 ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα κου-
281 ⏑ – ⏑ – ⏑ – ⏑ –
φοτάταις πτερύγων ⏑ – ⏑ – 3
ἀκμαῖς· ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε, δάκρυα
78 ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑
δάκρυά τ' ἀπ' ὀμμάτων ἔβαλον
30 ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ 5
ἔβαλον ἀ τλάμων. 464 ⏑ ⏑ – – – 1d
1356 ἀλλ' ὦ Κρῆτες, Ἰ- 223 ff. – ⏑ – ⏑ – ⏑ – ⏑
δας τέκνα, τὰ τόξα ⟨τε⟩ λα- – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑
βόντες ἐπαμύνατε, τὰ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑
κῶλά τ' ἀμπάλλατε κυ- 35 – ⏑ – ⏑ – ⏑ ⏑ ⏑
κλούμενοι τὴν οἰκίαν. – ⏑ – – – ⏑ – 10c
1359 ἅμα δὲ Δίκτυννα παῖς ἀ καλὰ
432 ⏑ ⏑ – – ⏑ – – ⏑ –
1360 τὰς κυνίσκας ἔχουσ' ἐλθέτω – ⏑ – – ⏑ – – ⏑ –
διὰ δόμων πανταχῇ, ⏑ ⏑ – – ⏑ – 8
1361 σὺ δ' ὦ Διὸς διπύρους ἀνέχου-
379 40 ⏑ – ⏑ – ⏑ – ⏑ –
σα λαμπάδας ὀξυτάτας χεροῖν
⏑ – ⏑ – ⏑ – ⏑ –
Ἑκάτα παράφηνον εἰς Γλύκης,
⏑ – ⏑ – ⏑ – ⏑ –
1363 ὅπως ἂν εἰσελθοῦσα φωράσω.
⏑ – ⏑ – ⏑ – ⏑ – . – – 9c

1342 τέρα L. Dindorf : ἕτερα or τέρατα 1357 ⟨τε⟩ von Wilamowitz 1359 ἁ Kock : Ἄρτεμις

See Leo, *Plaut. Cant.* 81 ff.; Schröder, *Philologus*, lxiv. (1905) 147, and *Aristoph. Cant.* 77 f.

593. Aristophanes arraigned Euripides, not because he introduced monodies upon the stage, but because his monodies were vile. Aristophanes himself uses this form of composition. Cf. *Ach.* 263 ff. (**90**), *Nub.* 1206 ff. (**92**). Generally his monodies are of a simple type, but eight years before the *Ranae* was submitted to the judgment of the public he had brought upon the scene, as an appropriate part of the action of his play,

an elaborate monody that must have charmed his audience by its airy grace and sprightly fancy. His bird-song does not differ structurally in any marked way from the monody in the *Ranae*, and it employs quite as great a variety of rhythms and shifts them as frequently, but nevertheless it produces the general impression of greater simplicity, and the music that accompanied it was characterized, of course, by none of the extravagances that must have contributed to the success of the parody.

594. The Hoopoe's song falls naturally into periods the close of which is marked by a bird-call or, in one case, by the name of the bird invoked (227–37, 238–42, 243–49, 250–62). The rhythm of these bird-notes is as uncertain here as later in the play (**410**). In two instances quantities are doubtful, although the vowels in τιό and τριοτό are probably all short; but the very succession of short vowels in these and other cola perplexes conclusions. The possible melodic correspondence of the first and fourth cola may justify the assumption that the first was in dochmiac rhythm, which would be appropriate. The eighth and eleventh cola are also probably dochmiac. The only reasonable alternative is proceleusmatic anapaests which seem neither so likely nor so appropriate. Some editors assume similarly that the fourteenth and fifteenth cola constitute anapaestic pentapodies, which is improbable. They are here analyzed as a resolved paeonic-trochaic tetrameter. This seems to suit their light and airy quality. This tetrameter and the following paeonic-trochaic pentameter prepare the way for the paeonic hypermeter with which the next period opens. The song closes with three paeonic-trochaic dimeters. It is to be noted that with one exception, in the sixteenth colon just before the bird-call, the iambic and trochaic metres are all rational.

595. *Av.* 227–62 (Parode).

Monody of the Hoopoe.

227 ἐποποποῖ ποποῖ ποποποποῖ ποποί,
⏑ ⏑⏑ – ⏑ – ⏑ ⏑⏑ – ⏑ – 2d
ἰὼὶὼ ἰὼὶὼ ἰτὼὶτὼ ἰτὼὶτὼ ἰτώ, ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – 3ᴹ
ἴτω τις ὧδε τῶν ἐμῶν ὁμοπτέρων·
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – 3

230 ὅσοι τ᾽ εὐσπόρους ἀγροίκων γύας
– ⏑ – – ⏑ – ⏑ – – ⏑ – 2d
νέμεσθε, φῦλα μυρία κριθοτράγων
481 5 ⏑ – ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – 3
σπερμολόγων τε γένη 477 – ⏑ ⏑ – ⏑ ⏑ – 2c
ταχὺ πετόμενα, μαλθακὴν ἱέντα γῆρυν,
⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ 3
234 ὅσα τ᾽ ἐν ἄλοκι θαμὰ 464 ⏑ ⏑ ⏑ ⏑ ⏑ 1d
βῶλον ἀμφιτιττυβίζεθ᾽ ὧδε λεπτὸν
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ 3
ἡδομένᾳ φωνᾷ· 10 – ⏑ – – –
τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιὸ τιό.
⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ 3d
238 ὅσα θ᾽ ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ
417 ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – 3
κλάδεσι νομὸν ἔχει, ⏑ ⏑ ⏑ ⏑ – 1d
τά τε κατ᾽ ὄρεα τά τε κοτι-
223 ff. ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ ⏑· ⏑
νοτράγα τά τε κομαροφάγα,
15 ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ ⏑· ⏑ 4
241 ἀνύσατε πετόμενα πρὸς ἐμὰν ἀοιδάν·
⏑ ⏑ ⏑· ⏑ ⏑ ⏑ ⏑· ⏑ – ⏑ – –
242 τριοτὸ τριοτὸ τοτοβρίξ· ⏑ ⏑ ⏑· ⏑ ⏑ ⏑ – 5c
243 οἵ θ᾽ ἑλείας παρ᾽ αὐ- 440 – ⏑ – – ⏑ –
λῶνας ὀξυστόμους – ⏑ – – ⏑ –
ἐμπίδας κάπτεθ᾽, ὅσα 20 – ⏑ – – ⏑ ⏑
τ᾽ εὐδρόσους γῆς τόπους – ⏑ – – ⏑ –
ἔχετε λειμῶνά τ᾽ ἐρό-
436 ⏑ ⏑ – – ⏑ ⏑
εντα Μαραθῶνος, 437 – ⏑ ⏑ – ⏑ 12cv
248 ὄρνις τε πτεροποίκιλος,
511 – – – ⏑ ⏑ – ⏑ ⏑ 2v
ἀτταγᾶς ἀτταγᾶς. 25 – ⏑ – – ⏑ – 2
250 ὃν τ᾽ ἐπὶ πόντιον οἶδμα θαλάσσης
– ⏑ – ⏑ – ⏑ – –
φῦλα μετ᾽ ἀλκυόνεσσι ποτῆται
– ⏑ – ⏑ – ⏑ – –
δεῦρ᾽ ἴτε πευσόμενοι τὰ νεώτερα,
– ⏑ – ⏑ – ⏑ – ⏑
πάντα γὰρ ἐνθάδε φῦλ᾽ ἀθροΐζομεν
– ⏑ – ⏑ – ⏑ – ⏑ 8
οἰωνῶν ταναοδείρων. 30 – – – – ⏑ – – 2c
255 ἥκει γάρ τις δριμὺς πρέσβυς – – – – – – – –

καινὸς γνώμην — — — —
καινῶν τ' ἔργων ἐγχειρητής. — — — — — — — — 5
ἀλλ' ἴτ' εἰς λόγους ἅπαντα
— ⏑ — ⏑ — ⏑ — ⏑
δεῦρο δεῦρο δεῦρο δεῦρο. 35 — ⏑ — ⏑ — ⏑ — ⏑ 4
260 τοροτοροτοροτοροτίξ ⏑ ⏑ — ⏑ ⏑ ⏑ — 2^{C}
κικκαβαῦ κικκαβαῦ — ⏑ — · — ⏑ — 2^{C}
τοροτοροτορολιλιλίξ. ⏑ ⏑ — ⏑ ⏑ ⏑ — 2^{C}

227 Ed.: ἑτο ποι ποί πο πο πο ποι πο ποί R, ἑπό·ποί·πό·πό·πό·πό·πο·πο·ποί·V, ἑπόποί·πόπό·πόπό·πόπό·ποποί A, ἑπὸ ποῖ·πό·πό·πό·πό·ποῖ·ποποῖ·Γ, ἑποποί·πό·πό·πό·πό·πό·πό·πό·ποί·M, ἑποποῖ·ποποπο ποποποῦ ποποῦ U, ἑποποῖ ποποποῖ·ποποί ποποί·H 251 ποτῆται Cobet: ποτᾶται 260 RΓUH: τορο 6 times + τιξ V, 7 times + τίγξ A, 5 times + τίγξ MVp$_3$CB 262 Ed.: τορο 4 times + λιλιλίξ RA, 3 times + τολιλιλίξ VVp$_3$C, τοροτο τοροτο λιλιλίξ M

596. It adds to the effectiveness of the monody in the *Ranae* (**592**) to assume that no part of the melody was repeated, but that the singer passed from strain to strain, the music constantly changing, in exaggerated imitation of the 'licence' of Euripides. There is, indeed, no instance in this monody of exact metrical correspondence between any two subordinate periods. In the monody in the *Aves* (**595**) there are possibilities of melodic correspondence, based on practical identity of the metrical form of subordinate periods, and this comports with its greater simplicity. For example, the melody to which the first colon was sung may have been repeated in the fourth; that of the second in the third; of the seventh in the ninth; and correspondences may have been introduced within the paeonic hypermeter (18–23) and the dactylic octameter (26–29), but this is less likely.

597. Commentators on Aristophanes assume that the song that closes the exode of the *Acharnians* is a lyrical duo. The poet undoubtedly affected this form of composition, but the closing song of the *Acharnians* lacks the distinguishing feature of the duo, intimate recognition by each singer of the presence of the other. Cf., for example, in this play 284 ff. (**452**) and 1008 ff. (**83**). In *Ach.* 1190 ff. Lamachus does not recognize the presence of Dicaeopolis, and his lament, if rendered continuously, with the burlesque echoes of Dicaeopolis omitted, is a monody that in tone is not unlike the celebrated monody in the *Ranae*. Lamachus's apprehension, expressed in 1196 f., that Dicaeopolis may see him and jibe at him as he is carried wounded to his house, furnishes the proper dramatic motive for the appearance of the rustic hero with the girls. It enhances the comic effect of the remainder of the lyric to assume that while Dicaeopolis,

although half-seas-over, does recognize that Lamachus is present, the latter steadily ignores his rival's presence. Lamachus disappears from the scene, at 1226, before the close of the play. Then follows, in a stichic period (**778**), a real trio of Dicaeopolis and the leaders of the half-choruses, closed by a final strain sung by the chorus entire.

598. The poet's purpose in this play is to ridicule the party in Athens that was clamouring for war. The closing scene of the play contrasts, in individual experience, the joys of peace (!) with the horrors of war. Dicaeopolis caps Lamachus. His echoing lines must have produced a great effect. The scholiast on 1190 says of Lamachus: *θρηνῶν παρατραγῳδεῖ*, and continues: *παρατηρητέον δὲ ὅτι ἀντιτίθησιν αὖθις ὁ μὲν τὰ ἐκ τοῦ πολέμου δεινὰ ἅπερ ἔπαθεν, ὁ δὲ ἅπερ ἔχει ἐν εἰρήνῃ χαρμόσυνα.* This contrast of sentiment is appropriately marked by difference in metrical form. The metres used by Lamachus are those of tragedy, the metres used by Dicaeopolis tend to comic form, except when he repeats the warrior's lamentations with set purpose (1198 = 1190, 1206 = 1205, 1208^{b} *μογερὸς ἐγώ* = 1208^{a}, $1209^{b} = 1209^{a}$, 1217 = 1215, 1221 = 1219). Compare for metrical contrasts 1191–1197 (paratragedic: – – ⏑ – only once, three suppressed arses) with 1199–1202 (comic: – – ⏑ – five times, one suppressed arsis), and 1210 with 1211, 1212 with 1213, 1214 with 1216, 1218 with 1220. See **129**. In 1224–1225 Dicaeopolis adopts tragic metrical form—but not sentiment—on his own account. When the lyric dialogue passes at 1227 to Dicaeopolis and the Chorus, the metrical form is comic. The effect of this variation was probably increased by burlesque variations of the melody. Invariable agreement in length, therefore, of the periods of Dicaeopolis with those of Lamachus was not demanded, and commentators who would restore verses after 1201 and 1205 are probably in error.

599. *Ach.* 1190–1234 (Exode).

Burlesque of a Monody.

Λα. *ἀτταταῖ ἀτταταῖ*

Cf. *Nub.* 707 (289). **38, 72** – ⏑ – · – ⏑ – 2

1191 *στυγερὰ τάδε γε κρυερὰ πάθεα· τάλας ἐγώ.*

67 ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – 3

διόλλυμαι δορὸς ὑπὸ πολεμίου τυπείς.

⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – 3

1194 ἐκεῖνο δ' αἰακτὸν ἂν γένοιτό μοι,

⏑ – ⏑ – · – ⏑ – ⏑ – ⏑ – 3

1196 Δικαιόπολις εἴ μ' ἴδοι τετρωμένον

5 ⏑ – ⏑ ⏑ · – ⏑ – ⏑ – ⏑ – 3

κᾆτ' ἐγχάνοι ταῖς ἐμαῖς τύχαισιν.

– – ⏑ – · – ⏑ – ⏑ – ⏑ 3^{CV}

Δι. ἀτταταῖ ἀτταταῖ – ⏑ – · – ⏑ – 2

1199 τῶν τιτθίων ὡς σκληρὰ καὶ κυδώνια.

– – ⏑ – – – ⏑ – ⏑ – ⏑ ⏑ 3^{V}

φιλήσατόν με μαλθακῶς ὦ χρυσίω

⏑ – ⏑ – ⏑ – ⏑ – – – ⏑ – 3

τὸ περιπεταστὸν κἀπιμανδαλωτόν.

10 ⏑ ⏑ ⏑ ⏑ – – – ⏑ – ⏑ – ⏑ 3^{CV}

1202 τὸν γὰρ χοᾶ πρῶτος ἐκπέπωκα.

– – ⏑ – · – ⏑ – ⏑ – ⏑ 3^{CV}

Λα. ὦ συμφορὰ τάλαινα τῶν ἐμῶν κακῶν.

– – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – 3

1205 ἰὼ ἰὼ τραυμάτων ἐπωδύνων. ⏑ – ⏑ – · – ⏑ – ⏑ – ⏑ – 3

Δι. ἰὴ ἰὴ χαῖρε Λαμαχίππιον. ⏑ – ⏑ – · – ⏑ – ⏑ – ⏑ – 3

Λα. στυγερὸς ἐγώ. Δι. μογερὸς ἐγώ.

15 ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – 2

Λα. τί με σὺ κυνεῖς; Δι. τί με σὺ δάκνεις;

⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – 2

Λα. τάλας ἐγὼ ξυμβολῆς βαρείας. ⏑ – ⏑ – · – ⏑ – ⏑ – – 3^{C}

Δι. τοῖς Χουσὶ γάρ τις ξυμβολὰς ἐπράττετο;

– – ⏑ – – – ⏑ – ⏑ – ⏑ ⏑ 3^{V}

Λα. ἰὼ Παιὰν Παιάν. ⏑ – · – – – · – 2

Δι. ἀλλ' οὐχὶ νυνὶ τήμερον Παιώνια.

20 – – ⏑ – – – ⏑ – – – ⏑ ⏑ 3^{V}

Λα. λάβεσθέ μου λάβεσθε τοῦ σκέλους παπαῖ,

⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

1215 προσλάβεσθ' ὦ φίλοι · – ⏑ – · – ⏑ ⏑ 5^{H}

Δι. ἐμοῦ δέ γε σφὼ τοῦ πέους ἄμφω μέσου

⏑ – ⏑ – – – ⏑ – – – ⏑ –

1217 προσλάβεσθ' ὦ φίλαι. · – ⏑ – · – ⏑ ⏑ 5^{H}

Λα. εἰλιγγιῶ κάρα λίθῳ πεπληγμένος

25 – – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

1219 καὶ σκοτοδινιῶ. – ⏑ – ⏑ – 3 + 1d

Δι. κἀγὼ καθεύδειν βούλομαι καὶ στύομαι

– – ⏑ – – – ⏑ – – – ⏑ –

1221 καὶ σκοτοβινιῶ. – ⏑ – ⏑ – 3 + 1d

Λα. θύραζέ μ' ἐξενέγκατ' εἰς τοῦ Πιττάλου
⏑ – ⏑ – ⏑ – ⏑ – – – ⏑ –
1223 παιωνίαισι χερσίν. 30 – – ⏑ – ⏑ – ⏑ 5cv
Δι. ὡς τοὺς κριτάς με φέρετε· ποῦ 'στιν ὁ βασιλεύς;
– – ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ –
1225 ἀπόδοτέ μοι τὸν ἀσκόν. ⏑ ⏑ ⏑ – ⏑ – ⏑ 5cv
Λα. λόγχη τις ἐμπέπηγέ μοι – – ⏑ – ⏑ – ⏑ –
δι' ὀστέων ὀδυρτά. ⏑ – ⏑ – ⏑ – ⏑ 4cv
Δι. ὁρᾶτε τουτονὶ κενόν. 35 ⏑ – ⏑ – ⏑ – ⏑ –
τήνελλα καλλίνικος. – – ⏑ – ⏑ – ⏑ 4cv
Κορ. α' τήνελλα δῆτ', εἴπερ καλεῖς γ',
– – ⏑ – – – ⏑ –
ὦ πρέσβυ καλλίνικος. – – ⏑ – ⏑ – ⏑ 4cv
Δι. καὶ πρός γ' ἄκρατον ἐγχέας – – ⏑ – ⏑ – ⏑ –
ἄμυστιν ἐξέλαψα. 40 ⏑ – ⏑ – ⏑ – ⏑ 4cv
Κορ. β' τήνελλα νῦν ὦ γεννάδα· – – ⏑ – – – ⏑ –
χώρει λαβὼν τὸν ἀσκόν. – – ⏑ – ⏑ – ⏑ 4cv
Δι. ἕπεσθέ νυν ᾄδοντες ᾧ ⏑ – ⏑ – – – ⏑ –
τήνελλα καλλίνικος. – – ⏑ – ⏑ – ⏑ 4cv
Χο. ἀλλ' ἑψόμεσθα σὴν χάριν 45 – – ⏑ – ⏑ – ⏑ –
τήνελλα καλλίνικος ᾄ- – – ⏑ – ⏑ – ⏑ –
δοντες σὲ καὶ τὸν ἀσκόν. – – ⏑ – ⏑ – ⏑ 6cv

1194 *alακτὸν* Porson : *alακτὸν οἰμωκτὸν* 1210 *ξυμβολῆς* Dindorf : *τῆς ἐν μάχῃ ξυμβολῆς*

See the metrical scholia on *Ach.* 1190 ff.

CHAPTER XV

ORIGIN OF THE FORMS OF GREEK POETRY

600. It is now a commonplace of Comparative Metric that the primitive poetic forms in Aryan speech were a dimeter of eight and a trimeter of eleven or twelve syllables. The language was quantitative, but the order of longs and shorts was not yet regulated, so that the dimeter, for example, may be represented as ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ or ⏓ ⏓ ⏓ ⏓ ⏓ ⏓ ⏓ ⏓. This dimeter is found in the *Avesta*, where two dimeters, separated by diaeresis, form a tetrameter, and two tetrameters are united in a distich. The first ordering of quantities appears in the *Rigveda*. The fifth, sixth and seventh syllables of the octosyllabic dimeter are respectively short, long, short; the final syllable remains ancipital. This gives an iambic metre in the second half: ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏓. The rhythmizing impulse gained force as it operated.[1] The quantities of the first metre of the Vedic dimeter remain practically unregulated, although preferences are manifest.

601. The facts have been ascertained with great patience and are clearly stated. See Oldenberg's *Hymnen des Rigveda*, i. 1 ff. From the table on p. 14 it appears that of the sixteen possible forms of the first metre (two units in four places) fifteen occur. The four that predominate are, in the order of preference, – – – –, ⏑ – ⏑ –, ⏑ – – –, – – ⏑ –. The combination ⏑ ⏑ ⏑ ⏑ is not found. E. Vernon Arnold in his *Vedic Metre in its Historical Development*, 153, records that over ninety per cent of the lyric dimeters he tabulates have pure iambic close: ⏑ – ⏑ ⏓. He distinguishes three forms of the opening as relatively common—the normal form: ⏓ – – – (39 per cent in lyric dimeters); the iambic form: ⏓ – ⏑ – (29 per cent); and the 'syncopated' form: ⏓ ⏑ – – (11 per cent). Arnold gives

[1] See **653** on the evolution of the dimeter in Aeolic Greek verse.

much interesting detail (pp. 149–174). For the trimeter in the *Avesta* and *Rigveda* see **611 f.** It is one of the many services rendered to metrical science by Rudolf Westphal that he noted many years ago the Avestan and Vedic dimeters and trimeters and pointed out their significant bearing on the corresponding Greek cola. See *Zur vergleichenden Metrik*, 437 ff. See also his *Allg. Metrik*[3], 38–47.

602. The distich of the *Avesta*, with its four dimeters arranged pair and pair, is an impressive means of dignified expression, elevated by its form above ordinary prose speech, but it is not rhythmical. Poetic impulse, however, could not long be held in check, and the rhythmizing influence that gave melodic form to the second half of the primitive dimeter in India found early expression also among those other more highly gifted men of Aryan speech who in the third millennium before Christ began to make their way from the north-western regions of the Balkan peninsula into the land which afterwards was to be known as Greece. The rhythmizing impulse regulated the order of quantities among these earlier Greeks in two modes which are now seen to have been distinct.

Ionian Verse

603. Among the ancestors of the Ionian poets, it fixed a long syllable in the even places of the dimeter, second, fourth, sixth: ⏑ – ⏑ – ⏑ – ⏑ ⏓. These even places were finally developed into the theses of simple feet (**664**) and they remained remarkably constant and stable (**27**) in all the various formations that were gradually evolved. The dimeter was in ascending rhythm. The odd syllables, on the other hand, the arses ultimately of simple feet, were for a long time in a state of flux. They might be short or long, or become two shorts; they might be omitted altogether. Variability of form remained the distinctive mark of these odd places in the dimeter.

Logaoedic, Iambic and Anapaestic Dimeters

604. Probably the first metrical phrase to emerge from these elements was logaoedic (**375 ff.**), with its theses constant but its arses variable and the division into thesis and arsis only approximately diplasic. This was the form that would naturally be first evolved, when poets were dealing with material that was not yet under easy control.

605. The unconscious effort to secure regularity of order, without that sacrifice of variety which would have produced monotony, evolved two forms of the dimeter in ascending rhythm that, with the corresponding forms in descending rhythm, became the chief resources of Ionian poetry, namely the iambic (**62 ff.**) and the anapaestic (**270 ff.**) dimeter.

606. The constitution of the iambic dimeter (⏑ – ⏑ – ⏑ – ⏑ –) seems simple, but while it is regular it admits variety. Short syllables were fixed in only the second and fourth arses of the original dimeter; the first and third continued to admit either short or long. The dimeter was now naturally felt to consist of two 'metres,' identical in structure: ⏑ – ⏑ – ⏑ – ⏑ –. This metre, like the dimeter itself, was isomeric (**12**), but its arsis might be 'irrational' (**15**), with a variability parallel to that which characterized the odd places of the primitive dimeter. The recognition of thesis and arsis in the metre (⏑ – ⏑ –) finally established the simple foot, the iamb (⏑ –), as a distinct element of rhythm.

607. In the evolution of the anapaestic dimeter: ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ –, the unconscious effort to differentiate it from the iambic dimeter, in which the simple feet were diplasic (**9 ii.**), gradually fixed one long or two short syllables in all arses of the original dimeter and this long syllable assumed its normal value of two primary times. Thus arose an isomeric simple foot, adapted to the movement of men on the march.

LOGAOEDIC, TROCHAIC AND DACTYLIC DIMETERS

608. The principle prevails in Greek poetry that cola are reduced, not enlarged, in verse-building; the process involves loss rather than growth. Catalexis is the natural manifestation of this principle at the close of cola, and results from disposition to ease the strain upon the voices of the singers, the musical accompaniment and the dance, if the song was orchestic, continuing for the full time of the colon. The syllable thus suppressed in the primitive dimeter was the final arsis. But it was the first arsis of this dimeter that, in consequence of its position, was peculiarly exposed, and initial attrition was so constant that gradually a series of dimeters was evolved in descending rhythm. The primitive form of the acephalous dimeter in Ionian rhythm was – ⏑ – ⏑ – ⏑ –. From this came

– ∪ – ˘ – ∪ –, with recognition of metres and simple feet, as in the iambic dimeter (**606**). Relations are now apparently —but only apparently—reversed: the odd syllables are the constant and stable part of the phrase, the even places are subject to the variability that marks the arsis. Thus arose, not to dwell needlessly on obvious facts, logaoedic, trochaic and dactylic hephthemimers in descending rhythm:

ἢ πόλιν ἡμετέραν ἔχει	– ⏑ – ⏑	– ∪ – *Thesm.* 1140
Χαιρεφῶν ἡ νυκτερίς	– ∪ – –	– ∪ – *Av.* 1564
ῥήματα καὶ παραπρίσματ' ἐπῶν	– ⏑ – ⏑	– ⏑ – *Ran.* 882

609. It is not likely that in the primitive stage the rhythm of these dimeters was felt to be different from that of the complete dimeters; the syllable corresponding to the initial upward beat with which the phrase began was *felt* to be lacking, the melody beginning with the first downward beat. See **38**. This fact is illustrated by two forms of the acephalous iambic dimeter in early use, the acatalectic,[1] – ∪ – ˘ – ∪ –, and the catalectic, – ∪ – ∪ – –. These sometimes occur even in later poetry, in association with ascending rhythms, and remain iambic, but generally they are associated with descending rhythms, and have trochaic scansion, – ∪ – ˘ – ∪ –, catalectic dimeter, and – ∪ – ∪ – –, the 'ithyphallic' (**203**). See Heph. 18. 6 ff. and 19. 5 ff.

610. When, however, two acephalous cola were united in a tetrameter in continuous rhythm, a vital change took place. For example, two acephalous cola, – ∪ – ∪ – ∪ – and – ∪ – ∪ – ∪ –, cannot be united in continuous rhythm; a primary time is needed to link them. This was secured in two ways. The final thesis of the first phrase might be held in singing till it had the value of three primary times:

χρήσιμον μὲν οὐδέν, ἄλ|λως δὲ δεινὸν καὶ μέγα
– ∪ – ∪ – ∪ ⁀∪ | – ∪ – ∪ – ∪ – *Av.* 1476 f.

This process was called protraction (**31**). But generally a syllable was expressed for the lacking primary time:

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[1] This happens to be identical with that part of the iambic trimeter that follows the penthemimeral caesura, and, after Aristophanes had perpetrated his famous jest, came to be called λεκύθιον. Cf. *Ran.* 1197 ff., and Heph. 122. 14 ff. The name λεκύθιον has no historical significance.

οὐμὸς υἱός. ἀλλὰ μὴ βο|ᾶτε· καὶ γὰρ τυγχάνει
– ∪ – ∪ – ∪ – ∪ | – ∪ – – – ∪ – *Vesp.* 336

The syllable was a natural interposition, since it merely restored the lost arsis of the second acephalous dimeter. The movement was now felt to begin with the downward beat, the rhythm was descending. Thus arose the acatalectic trochaic dimeter. Acatalectic logaoedic and dactylic dimeters were developed in a similar manner. Thus in dactylic rhythm:

δεινοτάτοιν στομάτοιν πορίσασθαι | ῥήματα καὶ παραπρίσματ' ἐπῶν
– ∪∪ – ∪∪ – ∪∪ – – | – ∪∪ – ∪∪ – ∪∪ – *Ran.* 880 ff.

TRIMETERS

611. Besides the dimeter of the epic distich (**600 ff.**) there also occurs in the *Avesta* a hendecasyllabic trimetrical colon, with quantities still unregulated: ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘ ∘, found in the gathas. The hendecasyllabic colon appears also in the *Rigveda*, together with an acatalectic colon of twelve syllables, and in both the principle of ordering of quantities is manifestly in operation. The regular rhythm in the last four places (eighth, ninth, tenth, eleventh) and in the last five places (eighth, ninth, tenth, eleventh, twelfth) of the two trimeters is respectively – ∪ – ⏑ and – ∪ – ∪ ⏑, that is, iambic. The seven preceding syllables are in a state of flux, although preferences are distinctly manifest, with disposition to iambic rhythm in the first metre.

612. See Oldenberg's *Hymnen*, i. 42 ff., and Arnold's *Vedic Metre*, 175–227. The following facts are the results of Arnold's painstaking investigations. The percentages here given are for archaic lyric metres (Table, 188).

Trimeters are almost invariably divided by caesura either after the fourth syllable (45 per cent) or after the fifth (50 per cent), the latter corresponding to penthemimeral caesura in the iambic trimeter in Greek. The regular iambic rhythm of the close of the colon is sometimes broken by a short syllable in the eighth place, less frequently in the tenth, rarely by a long syllable in the ninth. The normal form of the three syllables (fifth, sixth, seventh) that follow the early caesura is ∪ ∪ –, subnormal forms are – ∪ –, ∪ ∪ ∪, – ∪ ∪, all with the sixth syllable short. The normal form of the corresponding syllables in the trimeter divided by penthemimeral caesura is –| ∪ ∪, varied by a subnormal form ∪| ∪ ∪. In both, the two syllables that follow the caesura are normally short. Trimeters generally open with a metre of the form ⏑ – ∪ – (36 per

cent) or ⏑ – – – (32 per cent), the latter being non-iambic. The 'normal' forms of the acatalectic trimeter, therefore, would be: ⏑ – ⏑ –|⏑ ⏑ – – ⏑ – ⏑ ⏑ and ⏑ – ⏑ – –|⏑ ⏑ – ⏑ – ⏑ ⏑, but numerous variations occur in the first metre, and especially, as has been seen, in the second. Arnold concludes (p. 226) that the dominant scheme of the pre-Vedic trimeter was ⏑ (⏑) ⏑ (⏑) | ⏑ ⏑ – –|⏑ – ⏑.

613. The acatalectic trimetrical colon appears in Ionian verse in Greek with a long syllable fixed in the even places but with variable syllables in the odd places: ⏓ – ⏓ – ⏓ – ⏓ – ⏓ – ⏓ ⏑. From this base were developed, by processes identical with those that produced dimeters, acatalectic and catalectic logaoedic, iambic and anapaestic trimeters in ascending rhythm, and logaoedic, trochaic and dactylic trimeters in descending rhythm. Anapaestic and dactylic trimeters in which the simple feet were in even time, which was their normal measurement, exceeded the length allowed to diplasic compound feet (**22**) and fell apart into dimeters and monometers. The use of the monometer (dipody) as a colon probably began in this manner.

614. In certain forms of verse the thesis of simple feet might be resolved (**11, 17**). The result of this new source of variation was greater liveliness in musical expression. Just the opposite effect was secured by the other variation denominated protraction (*τονή*), in which the thesis of a simple foot absorbed an adjacent arsis and took its time. Thus in the rhythmization of the iambic verse:

ὁμορροθῶ, συνθέλω, συμπεραινέσας ἔχω
⏑ – ⏑ – · – ⏑ – · – ⏑ – ⏑ – ⏑ – *Av.* 851 f.

there was no pause in singing, but compensative lengthening of the long syllables following the suppressed arses, here indicated by dots. In this case the long syllable assumed the value of three primary times. See **31**.

IONIC COLA

615. The relation of minor and major ionic dimeters and trimeters to the primitive cola is not so well determined as that of the dimeters and trimeters already considered. They appear, however, to have arisen, in the unconscious effort to secure greater variety of rhythmical expression, through interior anaclasis within the metres of the primitive dimeter in its

iambic and trochaic development. Thus from ⏑ – ⏑ – ⏑ – ⏑ –, by interchange of thesis and arsis of simple feet *within* each metre, came ⏑ ⏑ – – ⏑ ⏑ – – in ascending rhythm; from – ⏑ – ⏑ – ⏑ – ⏑ came – – ⏑ ⏑ – – ⏑ ⏑ in descending rhythm. This view is supported by the fact that we apparently see these ionic cola in process of making in extant remains of early lyric poetry. Thus in minor ionic rhythm:

περισσόν· αἰ γὰρ Ἀπόλλων ὁ Λύκηος Alcm. 83

⏑ – ⏑ – ⏑ ⏑ – – ⏑ ⏑ – –

Ἰνὼ σαλασσομέδοισ', ἂν ἀπὸ μάσδων Alcm. 84

– – ⏑ – ⏑ ⏑ – – ⏑ ⏑ – –

ἔχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν Sapph. 58

⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –

Ψάπφοι τί τὰν πολύολβον Ἀφρόδιταν Sapph. 59

– – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – –

Here iambic metres and minor ionics are combined in the same colon. That the formative dipody is iambic is confirmed by the fact that it may be irrational.

616. That anaclasis (syncopation in modern music) is a legitimate and natural operation, and is not to be stigmatized as an artificial and mechanical metrical process, is proved by the *terminal* anaclasis found between the second and third metres of the last two fragments, a constant manifestation in ionic verse of the classical period (**419 ff.**). Ionic verse, although generally regular, was nevertheless plastic, as Aristophanes's famous extravaganza proves (**429**).

617. Similarly, fragments of early lyric poetry are extant in which trochaic metres are combined with major ionics in the same colon. Compare the following, which are all quoted by Hephaestion (chap. xi.) in illustration of major ionic verse[1]:

πλήρης μὲν ἐφαίνετ' ἀ σελάννα· – – ⏑ ⏑ – ⏑ – ⏑ – –
αἱ δ' ὡς περὶ βῶμον ἐστάθησαν Sapph. 53

– – ⏑ ⏑ – ⏑ – ⏑ – –

[1] Not all modern metricians agree with him. Sappho 52, for example, has been variously regarded. Bergk (*Altestes Versmass*, 407) thought its component cola were a form of the Spruchvers (paroemiac), and he was followed by Usener ("paroemiacus," *Altgriechischer Versbau*, 93) and Schröder ("enoplion," *Aristoph. Cant.* 88). Von Wilamowitz, who classifies all the other periods here quoted as ionic (*Isyllos*, 125 ff.), regards this particular fragment as Glyconic (*Isyllos*, 129 n.). But no scansion of these cola is satisfactory that does not bring them and the trimeters in Sappho 53 and Alcaeus 38 under the same formula. Schröder discusses some of these periods in *Hermes*, xxxviii. (1903), 204.

τριβώλετερ· οὐ γὰρ Ἀρκάδεσσι λώβα Alcaeus 38

⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ – –

δέδυκε μὲν ἀ σελάννα ⏑ – ⏑ ⏑ – ⏑ – –
καὶ Πληΐαδες, μέσαι δὲ – – ⏑ ⏑ – ⏑ – ⏑
νύκτες, παρὰ δ' ἔρχετ' ὥρα, – – ⏑ ⏑ – ⏑ – – H
ἔγω δὲ μόνα κατεύδω Sapph. 52 ⏑ – ⏑ ⏑ – ⏑ – –
Κρῆσσαί νύ ποτ' ὣδ' ἐμμελέως πόδεσσιν – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑
ὤρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον· – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – –
πόας τέρεν ἄνθος μάλακον μάτεισαι Sapph. 54

⏑ – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – –

εὐμορφοτέρα Μνασιδίκα τᾶς ἀπάλας Γυρίννως Sapph. 76
ἀσαροτέρας οὐδαμά πὤρανα σέθεν τυχοῖσαν Sapph. 77

⏑ – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑

In major ionic verse the initial metre of a colon, but no other, may begin with a short syllable in consequence of partial acephalization.

618. Aristophanes quotes from a scolium of primitive form two cola that illustrate the same process (*Vesp.* 1240 f.):

οὐκ ἔστιν ἀλωπεκίζειν, – – ⏑ ⏑ – ⏑ – –
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον – – ⏑ ⏑ – ⏑ – – – ⏑ –

PAEONIC COLA

619. In certain odes of Aristophanes, which are fully treated in **223 ff.**, trochaic and paeonic metres are freely mingled.

πᾶσιν ὁπόσοι γεωργικὸν βίον ἐτρίβομεν· μόνη γὰρ ἡμᾶς ὠφέλεις
– ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ – – – ⏑ – *Pax* 589 ff.

Aristophanes even uses a 'paeonic-trochaic' tetrameter by line:

οὐδέν ἐστι θηρίον γυναικὸς ἀμαχώτερον,
οὐδὲ πῦρ, οὐδ' ὣδ' ἀναιδὴς οὐδεμία πόρδαλις
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ –
– ⏑ – – – ⏑ – – – ⏑ ⏑ ⏑ – ⏑ – *Lys.* 1014 ff.

The trochaic metre and the paeon may correspond in strophe and antistrophe:

καὶ κατ' αὐτὸ τοῦτο μόνον ἄνδρες μαχιμώτατοι =
τοὺς ἐναντίους πλέων ἐκεῖσε ταῖς τριήρεσιν
– ⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – *Vesp.* 1062 = 1093

The paeon may assume cretic form, both when used independently and when in correspondence with a trochaic metre:

εἴ τι κεχαρισμένον χοιρίδιον οἶσθα παρ' ἐμοῦ γε κατεδηδοκώς
– ⏑ ⏑ ⏑ – ⏑ – – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – *Pax* 347 f.

κοὐκέτ' ἄν μ' εὕροις δικαστὴν δριμὺν οὐδὲ δύσκολον =
τοῦτο μὴ φαῦλον νόμιζ' ἐν τῷδε τῷ πράγματι
– ⏑ – – – ⏑ – – – ⏑ – ⏑ – ⏑ –
– ⏑ – – – ⏑ – – – ⏑ – – ⏑ – *Pax* 349 = 388

620. The time of these periods must have been uniform, and it is highly probable that it was trochaic,—each metre had approximately the rhythmical value of six primary times. Von Wilamowitz explains the origin of these 'light' trochaic metres. In rapid dancing, he suggests, the second step is less heavy than the first; the foot just touches the earth and is again quickly lifted, so that the second long of the trochaic dipody is differentiated from the first by shortening. In the dance the trochaic metre gravitated toward paeonic form and actually assumed it in some cases. Expressed in mechanical symbols, – ⏑ – ⏑ became – ⏑ ⏑ ⏑. The cretic of three syllables (– ⏑ –) is a later substitute for – ⏑ ⏑ ⏑. See von Wilamowitz's *Orestie*, 265.

621. It is obvious that if successive periods consisted solely of metres in paeonic or cretic form, the tendency would be to reduce the original value of these metres from six primary times to five. The process by which – ⏑ ⏑ ⏑ had arisen from – ⏑ – ⏑ affected only the arsis of the trochaic metre, its lighter part; the thesis remained constant. At a time when metres, still in evolution, were seeking final definition, it would be but a step, and a natural step, in a continuous series of cola composed of metres of the form – ⏑ ⏑ ⏑, to give each short its normal value of a primary time. Thus would arise a new metre of five primary times, in descending hemiolic rhythm, with thesis related to arsis in the ratio of 3 to 2, namely the paeonic (– ⏑ ⏑ ⏑, – ⏑ –).

622. Rossbach and Westphal first expressed the view that the paeonic metre, in essence, was a rhythmical shortening of the trochaic dipody. See *Rhythmik*[2], 221, *Rhythmik*[1], 141 ff., 153 f. But they maintained that in such series as are quoted above from Aristophanes the trochaic metres were reduced to the value of paeonics. These were the 'cretics' (*κρητικοὶ κατὰ διτρόχαιον*) of the Greek rhythmicians, with the value, not of ♩ ♪ ♩ ♪, but of ♩ ♪ ♪. ♪. See their *Spec.*

Metrik[2], 738. This would account for the equivalence of the paeon and the trochaic metre, but they fail to explain the process by which the paeonic metre ♩ ♪♪♪ was derived from ♩ ♪♩ ♪ or ♩ ♪♪.

THE DOCHMIUS

623. The occurrence of the dochmius, ⏑ – – ⏑ –, in Greek poetry before Aeschylus is doubtful, and its use is mainly confined to the drama. Its evolution was apparently due to the pressing need that tragic poets felt for a rhythmical phrase adequate to express the great excitement naturally incident to scenes in tragedy.

624. Its source and even its constitution are still subjects of discussion. Among the ancients, Quintilian (ix. 4. 97) was uncertain whether it consisted of bacchius and iamb or of iamb and cretic. Aristides states (39 M., 26. 5 ff. J.) that it is composed of iamb and παίων διάγνιος (– ⏑ –). Hephaestion (32. 5 ff.) regards it as an antispastic penthemimer (κλύειν μαίεται). Choeroboscus in his commentary (Heph. 239. 13 ff.) interprets this to mean antispast and a syllable, but adds οἱ μέντοι ῥυθμικοὶ τὸ πᾶν μέτρον ὡς μίαν συζυγίαν λαμβάνοντες δοχμιακὸν ὀνομάζουσι. The scholiast on Aesch. *Sept.* 128, σύ τ' ὦ Διογενὲς φιλόμαχον κράτος, has similar comment: καὶ ταῦτα δοχμιακά ἐστιν καὶ ἴσα, ἐάν τις αὐτὰ ὀκτασήμως βαίνῃ. κυρίως δὲ εἶπον βαίνῃ· ῥυθμοὶ γάρ εἰσι· βαίνονται δὲ οἱ ῥυθμοί, διαιρεῖται δὲ τὰ μέτρα, οὐχὶ βαίνονται. On *Sept.* 103, quoting *Av.* 1188, 1190, he says that the rhythm is octaseme.

625. Among the moderns, Hermann (*Elementa*, 243; *Epitome*, § 225 ff.) regards the dochmius as a hypercatalectic antispast and divides it ⏑ ∠ | ∠ | ⏑ ∠. Westphal (*Spec. Metrik*[2], 853 f.), holding that any octaseme rhythm must have dactylic division (4 : 4), and that such division as is indicated by Quintilian (3 : 5 or 5 : 3) is arrhythmical, regards the dochmius as a catalectic bacchiac dimeter (⏑ ∠ – ⏑ ∠), the last long syllable being followed by a pause equal to two primary times.[1] J. H. H. Schmidt (*Metrik*, 509 ff., Introduction, 76 ff.) analyzes the dochmius into 'bacchius,' with anacrusis, and following shortened choree (⏑ ⋮ – – ⏑ | – ∧ ‖). Pickel (*De versuum dochmiacorum origine*, 167) holds that the dochmius is an iambic tripody, with the second thesis *protracted* in consequence of the loss of the second arsis (⏑ – ⌊ ⏑ –). In dochmii in which the first two theses are both resolved, and protraction is therefore impossible, he assumes a pause, sometimes necessarily in the middle of a word, in place of the lost second arsis. Brambach (*Metrische Studien zu Sophocles*, 59 ff.) regards

[1] See Rossbach's discussion in *Spec. Metrik*[2], 760 ff.

the dochmius as a catalectic trochaic tripody with anaclasis in the first two syllables. Every dochmius is catalectic, representing an original phrase of nine primary times. Crusius (*Zu neuentdeckten Musikresten*, 193 ff.), observing that the first syllables of the dochmii in the Reynier papyrus, which dates in the time of Augustus, are stigmatized (even the 'iambic' form τινάξας δαίμων), and assuming that the στιγμή was attached to the thesis, concludes that the beginning of the dochmius shows the same variability of form that characterizes Aeolic rhythm. The dochmius, he thinks, is the shortest and freest Aeolic ('logaoedic') colon. Von Wilamowitz also believes that the source of the dochmius is to be found ultimately in Aeolic rhythm (*Comment. Metricum*, ii. 29), notwithstanding the fact that resolution is alien to Aeolic metre, which limits variability of form by the strict counting of syllables (*Göttingische gelehrte Anzeigen*, clx. 149). He regards – ⏑ ⏑ – ⏑ – as the primitive form of the dochmius (*Orestie*, 189). Schröder (*Vorarbeiten*, 126 ff.) derives the dochmius outright from the acatalectic lesser Asclepiadean (cf. **518** ii.) by fusion of its two halves, ⏑ ⏓ – ⏑ ⏑ – and – ⏑ ⏑ – ⏑ –.

626. These and other theories that have been advanced have not escaped criticism. Their number and variety show that the problem is difficult. It is perhaps insoluble, but certain indisputable facts must not be ignored in any attempt to establish the relation of the dochmius to the primitive dimeter. The case may be stated as follows. Each short syllable of the fundamental form of the dochmius (⏑ – – ⏑ –) may be long. This is true also of the arsis of the first simple foot in each metre of the primitive dimeter as developed in iambic form in Ionian rhythm. Thus ⏑ – ⏑ – ⏑ – ⏑ –. Again, each normally long syllable of the dochmius may be resolved. This is true also of each of the first three theses of the primitive dimeter in its iambic development. Thus ⏑ ⏓ ⏑ ⏓ ⏑ ⏓ ⏑ –. Now the fact cannot be ignored that the first three simple feet of the iambic form of the primitive dimeter thus developed furnish all the thirty-two theoretically possible forms of the dochmius (**460**, n.), if the second arsis is *absolutely* suppressed and the number of primary times is thus reduced from nine to eight. Thus ⏑ ⏓ ⏓ ⏑ ⏓. The effect of this suppression, in its disturbance of the rhythm, is startling, through the juxtaposition of two theses, with dissolution of the time. This is an entirely new effect, since continuous rhythmization by repetition of simple feet is the law that prevails elsewhere in Ionian verse. The name δόχμιος

given to this new phrase seems thus to be justified by its form. Other regular rhythms are called *ὀρθοί*.

627. Furthermore, dochmiac verse is associated in the tragic poets chiefly with iambic periods, generally trimeters and tetrameters, and these display, by means of protraction and resolution, appropriate variety of form. The relation between the iambic metre and the dochmius is so close that they may be united within a single colon and even joined within a word. Compare, for example, in Aeschylus, *Sup.* 347 = 359, 370 = 381, 738 = 745 (*πολεῖ μελαγχίμῳ σὺν στρατῷ*), *Agam.* 1100 = 1107 (*ἰὼ τάλαινα, τόδε γὰρ τελεῖς*), 1117 = 1128, 1157 (*ἰὼ Σκαμάνδρου πάτριον ποτόν*) = 1168 (*ἰὼ πρόπυργοι θυσίαι πατρός*), *Eum.* 173 = 178 (*μιάστορ' εἶσιν οὗ πάσεται*). Less often the iambic metre follows, as in *Sept.* 888 = 900.

628. In comedy also iambic is the rhythm with which the dochmius is most frequently associated. See **466**. Here also the two rhythms may be closely joined, as in *Ach.* 569 (**460**). With this compare Aesch. *Sept.* 419 f.: *τρέμω δ' αἱματηφόρους μόρους ὑπὲρ φίλων*. Five dochmii precede and an ithyphallic follows, closing the strophe. Note also the much discussed colon in *Ecc.* 971 (**564**), a combination of an iambic dimeter with a dochmiac monometer. With this compare Aesch. *Agam.* 1156:

ἰὼ γάμοι γάμοι Πάριδος ὀλέθριοι φίλων
⏑ – ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ –

629. The facts noted in **626 ff.** may indicate the true source of the dochmius, namely, that it is in origin an iambic tripody with the arsis of the second simple foot *absolutely* suppressed.

Prosodiac-Enoplic Cola

630. Testimony that is trustworthy links the prosodiac, as it appears with fixed constitution in the poets of the fifth century, with an early form of the Ionian dimeter. This early phrase appears as the first half of a celebrated simplified logaoedic period in Archilochus (79. 1):

Ἐρασμονίδη Χαρίλαε, ⏑ – ⏑ ⏑ – ⏑ ⏑ – ×
χρῆμά τοι γελοῖον – ⏑ – ⏑ – –

Hephaestion (xv.) expressly states that the prosodiac, "which consists of ionic and choriamb," lies implicit in the anapaestic hephthemimer which constitutes the first part of this tetrametrical period. The second half, he says, is the ithyphallic. Archilochus, he continues, always observed the division of the two cola and admitted different forms of the anapaestic dimeter (⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ ×), but Cratinus and the poets who followed him maintained and cultivated a fixed prosodiac form of this 'tetrameter.' They made it a real tetrameter, treating its division with indifference:

χαῖρ' ὦ μέγ' ἀχρειόγελως ὅμιλε ταῖς ἐπίβδαις Crat. 323. 1

and regarding its first half not as anapaestic but as prosodiac. For, he adds, an anapaestic tripody of the form – – ⏑ ⏑ – ⏑ ⏑ – admits prosodiac division, – – ⏑ ⏑ – ⏑ ⏑ –, and he explains the process at length.[1] This means that Cratinus and his successors, pleased with its rhythm, adopted a fixed form of the logaoedic period employed by Archilochus, *but gave it a different metrical constitution*: the first half was identified with the prosodiac, an ancient and well-known dimeter, the second was a catalectic iambic dimeter.[2] The tetrameter thus constituted was in ascending rhythm, as was each of its parts, and each half of each dimeter had the rhythmical value of six primary times. This particular prosodiac tetrameter, as we have seen (**495**), had great vogue with the comic poets.[3]

631. The identification by Cratinus of a fixed form of the anapaestic tripody with the prosodiac at once suggests the probable relation of the prosodiac to the primitive dimeter, namely, that it had its source in the paroemiac form of this

[1] οἱ δὲ μετ' αὐτὸν τῇ μὲν τομῇ ἀδιαφόρως ἐχρήσαντο, ὥσπερ Κρατῖνος (323)

χαῖρ' ὦ μέγ' ἀχρειόγελως ὅμιλε ταῖς ἐπίβδαις,
τῆς ἡμετέρας σοφίας κριτὴς ἄριστε πάντων·
εὐδαίμων' ἔτικτέ σε μήτηρ ἱκρίων ψόφησις.

ἐνταῦθα γὰρ ὁμοίως τὸ τρίτον τέτμηται τοῖς Ἀρχιλοχείοις, τὰ δὲ πρὸ αὐτοῦ δύο πρὸ συλλαβῆς. καὶ μέντοι καὶ τοὺς σπονδείους παρῳτήσαντο τοὺς ἐν τῷ μέσῳ οἱ μετὰ τὸν Ἀρχίλοχον, οὐχ ὡς ἀναπαιστικὸν ἡγούμενοι, ἀλλὰ προσοδιακόν, τὸ ἐξ ἰωνικῆς καὶ χοριαμβικῆς, τῆς ἰωνικῆς καὶ βραχεῖαν τὴν πρώτην δεχομένης. δύναται δὲ καὶ εἰς τρίπουν ἀναπαιστικὸν διαιρεῖσθαι, εἰ ἀπὸ σπονδείου ἄρχοιτο, οἷον τὸ Σαπφοῦς (82)

αὐτὰ δὲ σὺ Καλλιόπα,

τοῦ προσοδιακοῦ ὂν καὶ τοῦτο εἶδος, τὸ ἐξ ἰωνικοῦ καὶ χοριαμβικοῦ συγκείμενον. τὸ τοίνυν ἀναπαιστικὸν εἴ τις οὕτω διαιροῖτο, εὑρήσει τῷ προσοδιακῷ ἐφαρμόζον. ἐὰν μὲν γὰρ σπονδεῖον ἔχῃ τὸν πρῶτον, τοὺς δὲ ἑξῆς ἀναπαίστους, τὰς τοῦ δευτέρου ἀναπαίστου δύο βραχείας προσθεὶς τῷ σπονδείῳ ποιήσεις ἰωνικὸν ἀπὸ μείζονος, τὸν δ' ἑξῆς χορίαμβον. Heph. 47. 16 ff.

[2] Cf. Schol. Heph. 154. 11–17. The statement at the close of the scholiast's comment is significant: ἐφθημιμερὲς γὰρ ἰαμβικὸν τῷ προσοδιακῷ τῷ καθαρῷ ἐπιμέμικται καὶ προσοδιακὸν ὁμοίως καλεῖται.

[3] For a discussion of this important testimony see the Editor's *Enoplic Metre in Greek Comedy*, 419 ff.

dimeter and was thus derived at a time when the first arsis of the paroemiac was still in flux, ⏑ – ∪ ∪ – ∪ ∪ – ⏑ (**603**). In the conversion of this particular form of the paroemiac into the prosodiac, in the various processes of verse-building, its final syllable was either merged in the following colon, as in the tetrameter under consideration, ⏑ – ∪ ∪ – ∪ ∪ – ⏑ | – ∪ – ∪ – –, or appeared sporadically as a hypercatalectic syllable (**488**), as in odes in which a prosodiac used as an independent period assumes the form – – ∪ ∪ – ∪ ∪ – ⏑, such as:

κοινῇ γὰρ ἐπ' εὐτυχίαισιν Eccl. 574

or was lost, at the close of an acatalectic period, as:

ἦ σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας ὕμνον ἀπὸ ζαθέας
– – ∪ ∪ – ∪ ∪ – – – ∪ – – – ∪ ∪ – ∪ ∪ – ᵛ Bacch. v. 9 f. K.

632. It is to be observed that the tetrameter employed by Cratinus and his successors is not found in Pindar and in but one ode of Bacchylides (xix. K.). The lyric poets did not, in general, make use of catalectic prosodiac cola and periods, but substituted for them, with the same purpose of resting the voices of the singers (**33**), the hypercatalectic cola and periods which they found ready to their hands. The discovery of Cratinus which Hephaestion notes at length was not, of course, the invention of prosodiac verse, but the adoption of a new form of prosodiac tetrameter by the clever adaptation of a line that Archilochus had made famous. Prosodiac verse had long been in use, but had originated, it seems probable, from anapaestic and iambic forms of the primitive dimeter in a manner precisely analogous to that which Cratinus employed, although he was not conscious of precedents.

633. What was the iambic element in prosodiac verse? Two longer tetrameters antecede the catalectic tetrameter of Cratinus. The first is hypercatalectic:

i. *τὰς ἐξ ἐρατῶν ἐφόβησεν παγκρατὴς Ἥρα μελάθρων*
– – ∪ ∪ – ∪ ∪ – – | – ∪ – – – ∪ – – Bacch. xi. 43 f. K.

ὁ τᾶς θεοῦ, ὃν Ψαμάθεια τίκτ' ἐπὶ ῥηγμῖνι πόντου
∪ – ∪ ∪ – ∪ ∪ – ∪ | – ∪ – – – ∪ – – Pind. *Nem.* v. 13

The second is acatalectic:

ii. *ὑψοῦ παρὰ δαίμοσι κεῖται· σὺν δ' ἀλαθείᾳ βροτῶν*
– – ∪ ∪ – ∪ ∪ – – | – ∪ – – – ∪ – Bacch. ix. 84 f. K.

ὁδὸν παρὰ Καλλιόπας λαχοῖσαν ἕξοχον γέρας
⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑|– ⏑ – ⏑ – ⏑ – Bacch. xix. 13 f. K.
πῶς δὴ λίπον εὐκλέα νᾶσον, καὶ τίς ἄνδρας ἀλκίμους
– – ⏑ ⏑ – ⏑ ⏑ – –|– ⏑ – ⏑ – ⏑ – Pind. *Nem.* v. 15

The catalectic tetrameter of Cratinus, particularly affected by the comic poets, may again be illustrated:

iii. ὦ δέσποτα καὶ τάδε νῦν ἄκουσον ἃν λέγω σοί
– – ⏑ ⏑ – ⏑ ⏑ – ⏑|– ⏑ – ⏑ – – Eupol. 236

634. The identification of Hephaestion's 'ithyphallic' that closes iii. as an acephalous catalectic iambic dimeter and of the corresponding clause in ii. as a 'lecythium' (**609, n.**) is forbidden by i., for an acephalous hypercatalectic iambic dimeter is foreign to Ionian rhythm.

635. The nature of this phrase as it appears in i., – ⏑ – – – ⏑ – –, from which evidently the corresponding phrases in ii. and iii. are successively derived by regressive reduction, is revealed by certain other prosodiac periods. Compare first two hypercatalectic trimeters (iv. and vi.), from which were formed, by regressive reduction, two corresponding acatalectic trimeters (v. and vii.) that often occur:

iv. ἦ μὴν πολὺ δριμύτατός γ' ἦν τῶν παρ' ἡμῖν=
ἀλλ' ὦγάθ' ἀνίστασο μηδ' οὕτω σεαυτὸν *Vesp.* 277ᵇ f. = 286 f.
στήθεσσι παλίντροπον ἔμβαλεν νόημα
– – ⏑ ⏑ – ⏑ ⏑ – ⏑|– ⏑ – ⏑ Bacch. xi. 54 K.

v. νίκαν τ' ἐρικυδέα μέλπετ', ὦ νέοι
– – ⏑ ⏑ – ⏑ ⏑ – ⏑|– ⏑ – Bacch. xiii. 190 K.

vi. τὸν παῖς ὁ Λατοῦς εὐρυμέδων τε Ποσειδᾶν
χειρῶν ἄωτον Βλεψιάδαις ἐπίνικον
– – ⏑ – –|– ⏑ ⏑ – ⏑ ⏑ – ⏑ Pind. *Ol.* viii. 32, 75

vii. ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων *Pax* 779
κείνου σὺν ἀνδρὸς δαιμονίαις ἀρεταῖς Pind. *Nem.* i. 9
– – ⏑ – –|– ⏑ ⏑ – ⏑ ⏑ –
στάντες, πίτναν τ' ἐς αἰθέρα χεῖρας ἀμᾷ
– – ⏑ – ⏑|– ⏑ ⏑ – ⏑ ⏑ – Pind. *Nem.* v. 11
θεοῖς δ' ἀνίσχοντες χέρας ἀθανάτοις
⏑ – ⏑ – –|– ⏑ ⏑ – ⏑ ⏑ – Bacch. xv. 45 K.

The last (vii.) was called 'iambelegus' (**481, n.**).

636. Prosodiac verse is thus seen to be eminently episynthetic. In all other verse trimetrical cola are derived from a primitive

trimeter (**611 ff.**), but in prosodiac verse trimeters as well as longer periods are compound. It appears, furthermore, that the component elements may be combined in either order of arrangement.

637. The shorter iambic phrase that appears in the first and third of the foregoing trimeters (⏑ – ⏑ – ⏑ in iv. and vi.) is seen also in the following:

viii. ἄνδημ' ἐλαίας ἐν Πέλοπος Φρυγίου κλεινοῖς ἀέθλοις
– – ⏑ – –|– ⏑ ⏑ – ⏑ ⏑ – –|– ⏑ – – Bacch. viii. 14 ff. K.

Compare the verses quoted by Hephaestion (51. 16 f., "τὸ Πινδαρικόν"):

ὃς καὶ τυπεὶς ἀγνῷ πελέκει τέκετο ξανθὰν Ἀθάναν
σοφοὶ δὲ καὶ τὸ μηδὲν ἄγαν ἔπος αἴνησαν περισσῶς
⏓ – ⏑ – ⏓|– ⏑ ⏑ – ⏑ ⏑ – –|– ⏑ – – Pind. *frag.* 34, 216

This tetrameter, like all other hypercatalectic prosodiac periods, might be reduced by a syllable:

ix. μισθὸς γὰρ ἄλλοις ἄλλος ἐπ' ἔργμασιν ἀνθρώποις γλυκύς
– – ⏑ – –|– ⏑ ⏑ – ⏑ ⏑ – –|– ⏑ – Pind. *Isth.* i. 47

638. The phrase joined with the paroemiac in the foregoing examples is the iambic penthemimer, ⏓ – ⏑ – ⏓, which ends in an arsis, as the paroemiac, being catalectic, ends in a 'variable' syllable. The combination of paroemiac and penthemimer into periods was controlled by the rhythmical law, which holds without exception in all compound prosodiac periods, that *each phrase if initial is complete,* ⏓ – ⏑ ⏑ – ⏑ ⏑ – ⏓ or ⏓ – ⏑ – ⏓, *but in each of its subsequent occurrences is acephalous,* – ⏑ ⏑ – ⏑ ⏑ – ⏓, acephalous paroemiac, or – ⏑ – ⏓, acephalous iambic penthemimer. In the various processes of verse-building, the final syllable of each phrase (cf. **631**) was either merged in the following colon, supplying the lacking arsis, or appeared sporadically as a hypercatalectic syllable, or was lost, at the close of an acatalectic period.

639. To revert now to the tetrameter with the consideration of which this investigation of the iambic element in prosodiac verse began, it seems certain that i. (**633**), like viii. (**637**), is a triple compound, but with the elements differently arranged: ⏓ – ⏑ ⏑ – ⏑ ⏑ – ⏓|– ⏑ – ⏓|– ⏑ – ⏓. Compare the follow-

ing period, which is composed of the same elements but conversely arranged:

νῦν χρὴ Ποσειδᾶνός τε Πεταίου τέμενος κελαδῆσαι
– – ∪ – –|– ∪ – –|– ∪ ∪ – ∪ ∪ – – Bacch. xiv. 20 f. K.

This composite 'hypercatalectic iambic dimeter' occurs also as an independent period:

θερμὰν δ' ἔτι πνέων ἄελλαν – – ∪ – ∪|– ∪ – – Bacch. x. 22 K.
εἰρήσεται πόλλ' ἐν βραχίστοις – – ∪ – –|– ∪ – – Pind. *Isth.* vi. 59

640. It is now obvious that the iambic trimeter also of prosodiac verse was not originally indivisible, like the normal iambic trimeter in Ionian verse (**613**), but composite. It is found in three forms, hypercatalectic, acatalectic and, in the drama, catalectic:

x. χρηστόν. τί μακρὰν γλῶσσαν ἰθύσας ἐλαύνω
– – ∪ – –|– ∪ – –|– ∪ – – Bacch. x. 51 K.
xi. ψυχὰν δ' ἄκαμπτος, προσπαλαίσων ἦλθ' ἀνὴρ
– – ∪ – –|– ∪ – –|– ∪ – Pind. *Isth.* iv. 53 b
xii. Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι
– – ∪ – –|– ∪ – ∪|– – *Eq.* 1273

641. The paroemiac and iambic penthemimer suffice for the constitution of all normal prosodiac periods, and it is a striking fact that they can be identified in the fully developed prosodiac verse of poets of the fifth century.

642. The examples quoted (cf. i., iv., vi., viii., x.) disclose the origin of the 'hypercatalectic' syllable in prosodiac verse (**488**). This syllable, which has been the subject of much discussion in recent years, is the trace, still subsisting in later poetry, of the final syllable of an original paroemiac or of an original iambic penthemimer. On the rhythmical value of the hypercatalectic syllable, see **37**.

643. To turn now to enoplic verse, we could hardly expect to find testimony as explicit as that given by Hephaestion in regard to the prosodiac (**630 ff.**); but once in possession of the key to the general process by which, in Ionian verse, all cola in descending rhythm arose from the primitive dimeter by loss of its first arsis (**608 ff.**), we see at once the ultimate relation of the enoplius to the prosodiac and thereby discover its probable origin. The enoplius was the acephalous form of the same primitive

paroemiac from which the prosodiac had sprung: the enoplius, – ∪ ∪ – | ∪ ∪ – ×, arose from the paroemiac, × – ∪ ∪ – ∪ ∪ – ×, by acephalization. The enoplius, therefore, is in origin a dactylic tripody of fixed form, but it differs from this tripody in metrical constitution (**647**). Each half normally contains six primary times. If described in terms similar to those used by Hephaestion in describing the prosodiac, it would be said to consist of a 'choriamb' and 'minor ionic.' In verse-building it is associated with trochaic cola. The distinction between prosodiac and enoplic cola is precisely that which subsists between anapaestic and dactylic or iambic and trochaic cola: prosodiac cola are in ascending, enoplic in descending rhythm.

644. Each prosodiac colon and period, with a few exceptions, has in fact its enoplic correspondent, and the original distinction between prosodiac and enoplic cola was due to the retention or suppression of an initial arsis. Compare the following enoplic cola and periods, which are numbered to correspond with the numbered prosodiac periods previously quoted:

i. *τερψιεπεῖς νιν ἀοιδαὶ παντὶ καρύξοντι λαῷ*
– ∪ ∪ – ∪ ∪ – – | – ∪ – – | – ∪ – – Bacch. xiii. 230 f. K.

ii. *παυροτέρων· τὸ δὲ πάντων εὐμαρεῖν οὐδὲν γλυκὺ*
– ∪ ∪ – ∪ ∪ – – | – ∪ – – | – ∪ – Bacch. i. 174 f. K.
ἐνδομάχας ἄτ' ἀλέκτωρ συγγόνῳ παρ' ἑστίᾳ
– ∪ ∪ – ∪ ∪ – – | – ∪ – ∪ | – ∪ – Pind. *Ol.* xii. 14

iii. *εἶχε τὸ δρᾶμα γαλῆν τῆς ἑσπέρας ἀπάγξαι*
– ∪ ∪ – ∪ ∪ – – | – ∪ – ∪ | – – *Pax* 795 f.

iv. *εἰ δ' ἀρετᾷ κατάκειται πᾶσαν ὀργάν* Pind. *Isth.* i. 41
πράγματα κἀντιγραφὰς πολλῶν ταλάντων
– ∪ ∪ – ∪ ∪ – – | – ∪ – – (**483, n.**) *Nub.* 472 f.

v. *ᾧτινι σὺν γέρας ἕσπετ' ἀγλαόν*
– ∪ ∪ – ∪ ∪ – ∪ | – ∪ – Pind. *Ol.* viii. 11

645. Analyzed with reference to their origin, these five periods consist of a paroemiac with suppressed initial arsis, i.e. an enoplius (– ∪ ∪ – ∪ ∪ – –), and the same acephalous iambic elements that constitute the final phrase of the five corresponding prosodiac periods. But just as the enoplius, although ultimately derived by acephalization from the same form of the primitive dimeter as the prosodiac, was early individualized as a distinct dimeter in descending rhythm, thus also the second colon in each of the enoplic periods just quoted, even in early antiquity, when

this form of verse was developed, must have been felt to be trochaic. Poets of the fifth century at least must have regarded these clauses as, respectively, trochaic dimeter, catalectic trochaic dimeter, 'ithyphallic,' trochaic metre, catalectic trochaic metre.

646. The order of arrangement might be the converse of that in i.–v. An iambic element with suppressed initial arsis begins each of the following periods, the opening is now trochaic:

vi. ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις Pind. *Ol.* xi. 7
ἄρχεται γλώττης ἐπίνοια πολίτην
– ∪ – – | – ∪ ∪ – ∪ ∪ – – *Eccl.* 574
οἷα παρθένοι φιλέοισιν ἑταῖραι
– ∪ – ∪ | – ∪ ∪ – ∪ ∪ – – Pind. *Pyth.* iii. 18

vii. χρῆσις· ἔστιν δ' οὐρανίων ὑδάτων Pind. *Ol.* xi. 2
οἶδα καὶ πλούτου μεγάλαν δύνασιν
– ∪ – – | – ∪ ∪ – ∪ ∪ – Bacch. x. 49 K.
νῦν δ' Ὀλυμπίᾳ στεφανωσάμενος
– ∪ – ∪ | – ∪ ∪ – ∪ ∪ – Pind. *Ol.* xii. 17

viii. ὅστις αἰσχύνων ἐπιχώρια παπταίνει τὰ πόρσω
– ∪ – – | – ∪ ∪ – ∪ ∪ – – | – ∪ – – Pind. *Pyth.* iii. 22

ix. ἐγγόνων γεύσαντο, καὶ ὑψιπύλου Τροίας ἔδος Bacch. ix. 46 K.
ὃς τύχᾳ μὲν δαίμονος, ἀνορέας δ' οὐκ ἀμπλακών
– ∪ – – | – ∪ ∪ – ∪ ∪ – – | – ∪ – Pind. *Ol.* viii. 67
φασγάνῳ τε μαρναμένα κεραΐζεν ἀγρίους
– ∪ – ∪ | – ∪ ∪ – ∪ ∪ – ∪ | – ∪ – Pind. *Pyth.* ix. 21

x. εἶδε νικάσαντα χρυσόπαχυς Ἀώς
– ∪ – – | – ∪ – ∪ | – ∪ – – Bacch. v. 40 K.
μνᾶμα τῶν Ὀλυμπίᾳ κάλλιστον ᾠέθλων
– ∪ – ∪ | – ∪ – – | – ∪ – – Pind. *Ol.* iii. 15

xi. ἔνδον ἀμπέλου καχλάζοισαν δρόσῳ
– ∪ – ∪ | – ∪ – – | – ∪ – Pind. *Ol.* vii. 2

xii. ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν
– ∪ – – | – ∪ – ∪ | – – Eur. *Med.* 634

In all cases (i., iv., vi., viii., x.) the hypercatalectic syllable of the prosodiac period becomes the final syllable of the corresponding acatalectic enoplic period.

647. The poets of the fifth century were probably unconscious of the relation of the prosodiac and enoplius to their common source. To them these were dimeters, isomeric dodecaseme 'feet,' and as distinct and individual entities, in musical phrasing, as iambic and trochaic dimeters. Yet these poets must have felt the anapaestic movement in the prosodiac and the dactylic

in the enoplius. There is ample evidence, nevertheless, that they differentiated the prosodiac and enoplius from true anapaestic and dactylic cola. Hephaestion states that Cratinus and his successors thus distinguished the prosodiac (**630, n. 1**). Aristophanes himself testifies as to the enoplius.[1] Socrates in the *Clouds* (649 f.), in the first extant literary reference to the enoplius, instructs Strepsiades that it is important for a gentleman in society to understand the difference between dactylic and enoplic verse. The two were different, therefore, and yet so similar that an uninstructed person like Strepsiades might confuse them. Their differentiation is now not difficult. The enoplic dimeter, – ∪ ∪ – ∪ ∪ – –, differs from the dactylic tripody in metrical constitution. Taken as a whole, it is the metrical equivalent of a dactylic tripody of fixed form, – ∪ ∪ – ∪ ∪ – –, but in the process of musical phrase-building this rhythmical basis was converted into an isomeric dimeter (*πούς*), complete in itself, in which each half, as in the trochaic dimeter, normally consisted of six primary times. Here, as elsewhere, the dimeter was normally the smallest unit of rhythmical measurement and was regarded as a whole. The enoplius was a *περίοδος*, to employ the term applied by Heliodorus to the prosodiac (Schol. *Pax* 775 ff.).

648. Hephaestion (ch. xv.) and the scholiasts (cf. Schol. metr. Pind. *Ol.* iii. 2) might, as a convenience, designate the metres of the prosodiac as 'ionic' and 'choriambic,' naming each from its accidental form, but these are spurious choriambs and ionics. The true choriamb is Aeolic (**651**) and is alien to Ionian rhythm (**71, 206**), and the two true ionics are at variance both in their probable origin (**615 ff.**) and in their rhythm with the 'ionics' found in the prosodiac and enoplius. The genuine minor ionic is in ascending, the genuine major ionic in descending rhythm (**29**). In such a tetrameter as

οἱ μὲν πάλαι ὦ Θρασύβουλε φῶτες, οἳ χρυσαμπύκων
– – ∪ ∪ – ∪ ∪ – ∪ – ∪ – – – ∪ – Pind. *Isth.* ii. 1

the rhythm of the first half of the period is anapaestic, of the second iambic, but the period is a tetrameter, composed of two dimeters, and the first is as certainly an isomeric *πούς* as the second. The normal measure of each dimeter is twelve primary

[1] See Blass, *Kleine Beiträge*, 455 ff.; *Bacchylidis Carmina*[2], xxxv. ff.; *Rhythms of Bacchylides*, 166 f.

times, four longs and four shorts; the normal measure of each metre is six primary times, two longs and two shorts: the order of arrangement of the longs and shorts in each dimeter is determined by its rhythm. The metres of the prosodiac and enoplius, therefore, are not 'feet,' and these dimeters are the best existing illustration of the essential indivisibility of the Greek dimeter. Here certainly there can be no assumption of podic stress. See **28**. Each dimeter is a unit, with thesis and arsis equal, the order being arsis, thesis in the prosodiac in ascending rhythm, and thesis, arsis in the enoplius in descending rhythm.

649. Doubt has been expressed whether the last two metres in such a tetrameter as that just quoted can properly be regarded as iambic, since this view involves the combination of diplasic (– – \| ⏑ ⏑) and isomeric (⏑ – \| ⏑ –) feet in the same period. See Gleditsch in *Bursian's Jahresbericht*, cxliv. (1909), 128 f. The error that underlies this criticism is the assumption that the metre, and not the dimeter, is the element that determines the composition of a tetrameter. In fact, each component dimeter in this tetrameter is isomeric, and the only difference between the two parts is their rhythm. But ignoring this mistaken point of view for a moment, the objection seems ill-taken, for diplasic and isomeric 'feet' are combined in precisely this manner in true ionic verse, in early Greek poetry. See the periods quoted from Alcman, Alcaeus and Sappho in **615**, **617**, and Gleditsch in his *Metrik*[3], §§ 106. 1, 107. 3, who cites some of these periods in illustration of ionic verse.

650. The iambic and consequently also the trochaic elements in prosodiac-enoplic verse are generally irrational. This is not an abnormal manifestation that invalidates the assumption that these metres are iambic and trochaic, for irrational outnumber rational metres in all three sorts of iambic and trochaic verse in comedy, melic, recitative and spoken. This fact, which is commonly overlooked or ignored, is of such significance that statistics confirming it are given elsewhere in this book. See for iambic verse **186 f.**, for trochaic **247**, **256**, **261**, **268**. The general use, therefore, of irrational iambic and trochaic metres in prosodiac-enoplic verse is legitimate, and it is also natural, comporting with the character of this verse, which is eminently dignified and stately. But pure iambic (⏑ – ⏑ –) and trochaic (– ⏑ – ⏑) metres are by no means excluded, as the periods prove that are quoted above (**633 ff.**, **644 ff.**).

Aeolic Verse

651. The rhythmizing impulse regulated the ordering of quantities in Aeolic poetry in a mode that was distinct from that which prevailed in Ionian verse (**603**). The musical number in which the poetic impulse of early Aeolian singers found satisfactory rhythmical expression was the choriamb, – ⏑ ⏑ –. This is the fundamental metre (foot) in Aeolic verse. The first half of the primitive dimeter in which it appeared remained with quantities practically unregulated (⏓ ⏓ ⏓ ⏓ – ⏑ ⏑ –) even in the fifth century. The principle that prevailed, in the unconscious attempt to give this first half of the dimeter rhythmical form, was exclusion in selection. Nine of the sixteen possible forms (two units, ⏑ and –, in four places) that the first metre might assume are found in Aristophanes. These are starred in the following list:

1 – – – –*	5 ⏑ – – –*	9 – ⏑ ⏑ –*	13 – ⏑ ⏑ ⏑
2 ⏑ ⏑ ⏑ ⏑	6 – ⏑ – –*	10 – ⏑ – ⏑*	14 ⏑ – ⏑ ⏑
3 – – ⏑ ⏑	7 – – ⏑ –*	11 ⏑ – – ⏑*	15 ⏑ ⏑ – ⏑
4 ⏑ ⏑ – –	8 – – – ⏑*	12 ⏑ – ⏑ –*	16 ⏑ ⏑ ⏑ –

652. Besides this polyschematist dimeter (Heph. xvi.) two others often occur in Aeolic verse, the Glyconic, with the quantities in the first two places of the octosyllabic dimeter unregulated (⏓ ⏓ – ⏑ ⏑ – ⏑ –), and a third dimeter with choriamb in the first metre and Glyconic cadence in the second (– ⏑ ⏑ – ⏑ – ⏑ –). The second metre here assumes diiambic form, and the dimeter, for convenience, may be called choriambo-iambic.

653. The probable genetic connexion and rhythmical relation of these three dimeters to one another may be expressed in simple graphic form:

⏓ ⏓ ⏓ ⏓ – ⏑ ⏑ – 1
⏓ ⏓ – ⏑ ⏑ – 2
– ⏑ ⏑ – 3

The rhythmizing impulse pressed steadily towards the choriambization of the primitive dimeter, but, precisely as in the case of the Vedic dimeter (**600**), the attempt to reduce the stubborn materials of prose speech to rhythmical form was successful only as it progressed. In the first stage, the rhythmizing impulse

failed to regulate the first half of the primitive dimeter, but gathering force gave choriambic form to the second half. In the second stage it placed the choriamb at the middle of the dimeter, forming the Glyconic, with final cadence in the last two syllables that had been developed in the first stage. In the third stage the first metre finally became choriambic and the dimeter ended with the double final cadence developed in the two preceding stages. The process was natural and it was unconscious. All these dimeters were inherited by poets of a later age.

For illustrations of these dimeters and of their catalectic forms, see 507 f., 511, 513.

654. The choriambization of the primitive colon of twelve syllables (611) produced trimeters of constitution similar to that of the three dimeters just considered. Compare the following acatalectic and catalectic trimeters:

I. Polyschematist Trimeters.

προΰχει καὶ γνώμα, παρ' ὅτῳ τὸ θεῖον Soph. *Ph.* 139

1 – – – – ⏑ ⏑ – ⏑ – –

ἀλλὰ τυῖδ' ἔλθ', αἴ ποτα κἀτέρωτα Sapph. *frag.* 1. 5

6 – ⏑ – – – ⏑ ⏑ – ⏑ – –[1]

τὸν ξυγγραφῆ τὸν μελέων ποιητήν Ach. 1151

7 – – ⏑ – – ⏑ ⏑ – ⏑ – –

οἷαν ἐδήλωσας ἀνέρος αἴθονος Soph. *Aj.* 221

7 – – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ –

ἔνθ' οἶμαι τὸν ἐγρεμάχαν Θησέα καὶ Soph. *O.C.* 1054

8 – – – ⏑ – ⏑ ⏑ – – ⏑ ⏑ –

ἐνθάδε κίνδυνος ἀνεῖται σοφίας Nub. 956

9 – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –

ποικιλόθρον', ἀθανάτ' Ἀφρόδιτα Sapph. *frag.* 1. 1

10 – ⏑ – ⏑ – ⏑ ⏑ – ⏑ – –[1]

ὁ Μοισαγέτας με καλεῖ χορεῦσαι Pind. *frag.* 116

11 ⏑ – – ⏑ – ⏑ ⏑ – ⏑ – –[2]

ἐμοὶ ξυνείη διὰ παντὸς εὔφρων Soph. *Aj.* 705

12 ⏑ – ⏑ – – ⏑ ⏑ – ⏑ – –

ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος Soph. *Aj.* 599 f.

12 ⏑ – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ –

II. The following trimeters begin with Glyconic movement (⏑ ⏑ – ⏑ ⏑ –):

[1] Sapphic hendecasyllable, Heph. 43. 11 ff.

[2] Pindaric hendecasyllable, Heph. 44. 12 ff.

μυρίων ἑτάρων ἐς Ἄργος ἵππιον Pind. *Isth.* vii. 11

– ⏑ – ⏑ ⏑ – ⏑ – ⏑ –

εἴθ' ἐξῆν παρὰ τῇ νέᾳ καθεύδειν Ec. 938 – – – ⏑ ⏑ – ⏑ – ⏑ – –[1]

ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν Alcaeus 33

– ⏑ – ⏑ ⏑ – – ⏑ ⏑ – ⏑ –[2]

δεῦρ' ἔλθ' εἰς χορὸν ὦ χρυσοτρίαιν' ὦ Eq. 559

– – – ⏑ ⏑ – – ⏑ ⏑ – –

ἔχειν μυρίον ἄχθος ὃ ξυνοικεῖ Soph. *Ph.* 1168

⏑ – – ⏑ ⏑ – ⏑ – ⏑ – –[1]

III. The following open with choriambo-iambic movement (– ⏑ ⏑ – ⏑ –):

οὐ γὰρ ἀνασχετὸν τοῦτό γ' ἐλευθέρῳ Ec. 941

– ⏑ ⏑ – ⏑ – – ⏑ ⏑ – ⏑ –

τόν τε μεγασθενῆ τριαίνης ταμίαν Nub. 566

– ⏑ ⏑ – ⏑ – ⏑ – – ⏑ ⏑ –

See also the trimeters quoted in **518, i.–iii.**

655. The Aeolic trimeter originated under the same choriambizing impulse that produced the dimeter, and the possible forms of the trimeter, like those of the dimeter, may be exhibited in graphic form:

i.	ii.	iii.	
		– ⏑ ⏑ –	
	– ⏑ ⏑ –		
⏓ ⏓ ⏓ ⏓ – ⏑ ⏑ –			1
⏓ ⏓ – ⏑ ⏑ –			2
– ⏑ ⏑ –			3

656. The choriambization of the primitive trimeter was a continuation of the process begun in the choriambization of the dimeter. The law by which the different forms of the trimeter are controlled is simple, and it operates with singular precision. Formation develops by dissyllables, and a metre may consist only of such elements as have already been regularly formed. The third metre of the trimeter, therefore, like the second metre of the dimeter, will be either – ⏑ ⏑ – (by catalexis – ⏑ –) or ⏑ – ⏑ – (by catalexis ⏑ – –). The second metre in the first stage of the trimeter must be – ⏑ ⏑ – or – ⏑ – ⏑; in the second and third stages it may be distinctively ⏑ – ⏑ – or ⏑ – – ⏑, forms not allowed in the first stage. The first metre of the trimeter in the first stage is polyschematist, in the second

[1] Phalaecean, Heph. 32. 21 ff. [2] Asclepiadean, Heph. 33. 5 ff.

it always has Glyconic form, in the third it is the choriamb. These facts are illustrated in the examples just quoted (I.–III.).

657. Other cola occur in Aeolic odes that in appearance are iambic or trochaic:

σὺ δ' ἀνδρὸς ἐκπεπληγμένου Nub. 809	⏑ – ⏑ – ⏑ – ⏑ –
γυναῖκας ἀνθρακεύειν Lys. 340	⏑ – ⏑ – ⏑ – –
κλῇς ἐπὶ γλώσσᾳ βέβακε	– ⏑ – – – ⏑ – ⏑
προσπόλων Εὐμολπιδᾶν Soph. *O.C.* 1052 f.	– ⏑ – – – ⏑ –

658. These cola associated with Aeolic verses are themselves legitimate Aeolic cola, and, like the others, are due to choriambization. This process, for example, if carried to the length of four or five metres, as dimeter + dimeter, dimeter + trimeter, or trimeter + dimeter, would give, among others, under the law just stated, tetrameters and pentameters such as:

– ⏑ ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ –
– ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ ⏑ –
– ⏑ ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ ⏑ –

659. It is probable, however, that the poets of the fifth century did not consciously differentiate Aeolic and Ionian cola where they crossed, such Aeolic cola, namely, as have just been quoted, and the iambic and trochaic verses of Archilochus. These poets admitted into all 'iambic' and 'trochaic' cola not only the irrational metres found in Archilochus, but also the two other variations that characterize these forms of verse in the fifth century, resolution and protraction (*τονή*). We have seen that the 'iambic' element even of choriambo-iambic cola might be irrational (**514**). In illustration of resolution and protraction in diiambic and ditrochaic (**19**) cola in Aeolic odes compare the following:

ξυνευχόμεθα τέλεα μὲν Thes. 352	⏑ – ⏑ ⏑ ⏑ ⏑ –
ἦ μέγα τι μεταπεσεῖται =	– ⏑ ⏑ ⏑ ⏑ – –
ὁ παῖς ὁ Φιλοκλέωνος Vesp. 1454 = 1466	⏑ – ⏑ ⏑ ⏑ – ⏑
τῇ χειρὶ πέλεθον ἀρτίως κεχεσμένον	– – ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ ⏑
ἐπάξειεν δ' ἔχων Ach. 1170 f.	⏑ – ⏑ – ⏑ – ⏑ –
νόημα φρενός, ὕπνος δ' ἀπέστω γλυκύθυμος ὀμμάτων	⏑ – ⏑ ⏑ ⏑ – ⏑ – – ⏑ ⏑ – ⏑ – *Nub.* 705 f.
παρ' ἀφίλοις ἔπεσ' ἔπεσε μελέοις Ἀτρείδαις	⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ – – Soph. *Aj.* 620 f.

660. Ditrochaic cola are not frequent in comedy, but Aristophanes abounds in diiambic dimeters in close association with other Aeolic cola. Doubt whether these diiambic cola are in fact Aeolic is dissipated by cases in which they correspond in strophe or antistrophe with undoubted Aeolic cola. For example, compare:

οὗτος ἐθέλει κρατῆσαι = — ⏑ ⏑ — ⏑ — —
ἡδόμενος λέγοντι *Vesp.* 537 = 641 — ⏑ ⏑ — ⏑ — ⏑
ἀλλὰ φοβοῦμαι τόδε. μῶν ὑστερόπους βοηθῶ =
ὡς πυρὶ χρὴ τὰς μυσαρὰς γυναῖκας ἀνθρακεύειν
— ⏑ ⏑ — — ⏑ ⏑ — ⏑ ⏑ — ⏑ — — *Lys.* 326 = 340

661. The metres, then, that appear in Aeolic verse are six in number: the fundamental choriamb, — ⏑ ⏑ —; the unregulated first metre of the polyschematist dimeter and trimeter, ⏑ ⏑ ⏑ ⏑; the semi-regulated first metre of the Glyconic, ⏑ ⏑ — ⏑; and three others due to the process of choriambization carried through: the diiamb, ⏑ — ⏑ —, the ditrochee, — ⏑ — ⏑, and the antispast, ⏑ — — ⏑ (**19**). On the antispast see the Editor's *Origin and Form of Aeolic Verse*, 303–309.

662. The evidence of crossing of styles exhibited by 'iambic' and 'trochaic' cola is interesting and instructive, for it points the way to the differentiation of Ionian and Aeolic verse. The main facts are now apparent. The choriamb is alien to the rhythm of Ionian verse, and when it occurs there it is due, except in the prosodiac and enoplius, where it is a spurious form (**648**), to interior anaclasis, as in iambic verse in English. It may thus occur in Greek, as has often been noted, at the beginning even of a spoken trimeter. Cf. Aesch. *Sept.* 488, 547; *Choeph.* 1049; Soph. *frag.* 785; Arist. *Pax* 663. On the other hand, a succession of two or more dactyls or anapaests is clear indication of Ionian rhythm, just as conversely the single occurrence of a long and two shorts, or of two shorts and a long, generally signifies that the verse is Aeolic. Hybrid cola are inadmissible, but a series of Aeolic cola is sometimes effectively varied by the introduction of one or more cola completely in Ionian metre. See **526**.

663. The effect of the interrelation of Aeolic and Ionian verse in the fifth century is still further manifest. Aeolic verse counted syllables; a dimeter was octosyllabic, a trimeter dodeca-

syllabic. But the poets of the fifth century, under the influence of Ionian rhythm, admitted resolution in Aeolic cola generally with some freedom, not only in those that in form were identical with the normal iambic and trochaic cola of Ionian verse (see **657 f.**), but also in the polyschematist dimeter and the Glyconic and the corresponding trimeters:

ἐπὶ τὸ τρυφῶν καὶ μαλακόν =	⏑ ⏑ – ⏑	– ⏑ ⏑ –		
οὐδενὶ γὰρ οὕτως ἀγανῷ Vesp. 1455 = 1467	– ⏑ ⏑ –	– ⏑ ⏑ –		
τὸ γὰρ ἀποστῆναι χαλεπὸν Vesp. 1457	⏑ ⏑ – –	– ⏑ ⏑ –		
τί γὰρ ἐκεῖνος ἀντιλέγων Vesp. 1470	⏑ ⏑ – ⏑	– ⏑ ⏑ –		
ζῶντες τότ' ἐπὶ τῶν προτέρων Nub. 1029	– – ⏑ ⏑	– ⏑ ⏑ –		
κατ' ὄρεα νυμφᾶν ἐρατοῖς ἐν ὕμνοις Th. 992 f.	⏑ ⏑ – ⏑	– ⏑ ⏑ –	⏑ – –	
τί ποτε πρᾶγμα γενήσεται Ran. 1251	⏑ ⏑ – ⏑	⏑ – ⏑ –		
Βρόμιε καὶ Σεμέλας παῖ Th. 991	⏑ ⏑ – ⏑	⏑ – –		

See for other examples **510, 512.**

Conclusion

664. It appears from the preceding survey (**600 ff.**) of the probable origin of Ionian and Aeolic cola, that the colon itself, not the metre or the simple foot, is the true unit of rhythmical measurement in Greek poetry. Aristoxenus called cola 'feet,' *πόδες σύνθετοι* (**21**), and Aristophanes in a merry jest refers to the Glyconic dimeter as a *πούς*, contrasting two extreme types (*Ran.* 1322 ff.). The primitive poetic element in Aryan speech was the colon, in which the regulation of quantities was a gradual process. It was in this gradual development of the colon that metres and simple feet took form as subordinate elements of the true unit of measurement.

CHAPTER XVI

STRUCTURE OF COMEDY[1]

665. The structure of a comedy of Aristophanes is essentially different from that of a tragedy of the same period. The primitive elements of a play of the Old Comedy were the parode, in which the poet brought in his chorus; the debate, in which two of his players maintained and disputed the theme of his play, contending against one another as if pleaders in a court of law; and the parabasis, in which, at the close of the primitive play, he set forth his own merits and personal grievances, and in two following topical parts expressed his views on questions of the day. The debate and parabasis are peculiar to comedy, and are structurally individualized by the pairing of non-melic as well as melic parts. The oldest Attic comedies were short[2] and probably consisted only of parode, debate, and parabasis. A comedy of Menander, on the contrary, derived its five acts from tragedy and was structurally far removed from a play of Aristophanes.

666. As comedy developed and lengthened, other divisions were added to the three original elements: prologue and exode; epirrhematic syzygies; episodes with following stasima; and mediating scenes that, while advancing the action, served specially to connect other divisions of the play. Among these the syzygy, a division that is also peculiar to comedy, is a free imitation of

[1] See, in particular, Zielinski's *Gliederung der altattischen Komödie* and Mazon's *Composition des comédies d'Aristophane*.

In reading this chapter, the student will need to consult the "Table of Structure and Rhythms," to be found at the end of this book.

[2] See Kaibel's *Fragmenta*, 72. 13 ff.: "sed in fabulas primi eam contulerunt ⟨non⟩ magnas, ita ut non excederent in singulis versus trecenos" (e libro glossarum), and Usener in *Rhein. Mus.* xviii. (1873), 417 ff., 429 f.

the last four parts of the parabasis, and admirably illustrates in balanced speech and song, the primitive distinguishing principle of the structure of comedy, the pairing of non-melic as well as melic parts. A play of Aristophanes is in many particulars a peculiar literary creation. It is a drama only in a restricted sense, since the action is at a standstill during two important divisions, the debate and the parabasis. It is distinguished, furthermore, from a comedy of Shakspere or Molière by the fact that quite one-half of its verses are melodramatic, recitative, or melic, and were rendered to the accompaniment of a musical instrument.

667. Some of these divisions have canonical form and most of them show canonical use of rhythm, but Aristophanes is bound by neither. He varies and changes, shifting his rhythms to secure special effects and subordinating form to the better development of the action, often weaving division imperceptibly into division, but always in such fashion that the fundamental structure and limits of the divisions are discoverable. He is always flexible, he has complete mastery of his materials, and the development of his theme never suffers from slavish adherence to convention.

668. The parabasis[1] was originally an epilogue, but in the developed comedy of Aristophanes it is found at about the middle of the play, except in the *Vespae*. It consists, when complete, of seven parts: *κομμάτιον*, *παράβασις*, *μακρόν* (Schol. *Pax* 765) or *πνῖγος* (Schol. *Ach.* 659), *μέλος* (strophe, ode), *ἐπίρρημα*, *μέλος ἀντίστροφον* (antistrophe, antode), *ἀντεπίρρημα*. The first three are single parts and were probably all rendered by the first corypheus; the last four are paired and constitute, in the terminology of Heliodorus, an *ἐπιρρηματικὴ συζυγία* (Schol. *Ach.* 665, *Eq.* 551, 1264). The commation (**293 ff.**) was probably a solo, and is composed, wholly or partly, in anapaestic rhythm, except in the *Aves* (**546**). The parabasis proper, *αὐτὴ ἡ παράβασις* (Schol. *Ach.* 626), is the poet's own address to the spectators, and is written in anapaestic tetrameters, except in the *Nubes* (**528**); these anapaestic tetrameters were rendered in recitative. The pnigos that follows is an anapaestic hypermeter, and was so named because it was to be recited at one breath (*ἀπνευστί*, Heph. 73. 4), leaving the corypheus speechless. The

[1] See Heph. 72. 11 ff.

strophe and antistrophe were sung respectively by the first and second half-choruses. Their structure is elaborate and they are composed in many different rhythms. The epirrhema, following the strophe, as the name implies, and the antepirrhema, following the antistrophe, are composed in trochaic tetrameters and probably were rendered in recitative by the leaders of the two half-choruses respectively.[1] In theme they are topical. The number of verses in the antepirrhema, if it occurs, is always equal to that in the epirrhema. The number is commonly a multiple of four, sixteen in eight epirrhemata, twenty in the first parabasis of the *Nubes* and in the *Vespae* and *Ranae*, and twice ten in the *Lysistrata*.

669. Sometimes a play contains a second parabasis. This is never complete and generally consists of the last four normal parts. A tricolic trochaic period is added to the epirrhema and antepirrhema of the *Peace*. See Schol. *Pax* 1127. The second parabasis of the *Nubes* (1113 ff.) consists merely of a protracted iambic tetrameter, of the nature of a commation, and an epirrhema. Even the first parabasis is not always complete. That of the *Nubes* lacks a pnigos; that of the *Peace* has neither epirrhema nor antepirrhema; that of the *Thesmophoriazusae* consists simply of parabasis proper, pnigos, and epirrhema; that of the *Ranae* of the last four parts; that of the *Lysistrata* of these four parts doubled. It is to be observed that the first two periods in the first strophe and antistrophe of the parabasis of the *Lysistrata* have the tone of a commation.

670. The debate is now a recognized division of the Old Attic Comedy, thanks to the acute investigations of Rossbach and Westphal,[2] Zielinski[3] and Humphreys.[4] In two plays of Aristophanes (*Vesp.* 534, *Ran.* 883) the chorus speaks of it as a 'contest,' *ἀγών*. The subject in dispute, which is generally the poet's main contention in the play, is often indicated and an umpire chosen at the close of the preceding division. See, for example, *Vesp.* 513 ff., *Eq.* 733 ff. The master of ceremonies is the chorus, and it is the chorus that announces the verdict. The debate belongs historically in the first half of the play,

[1] On the division of the chorus of comedy into half-choruses and the functions of its two leaders, the two coryphei, see the editor's *Unrecognized Actor*, 103 ff.

[2] *Spec. Metrik*[3], 401 ff., *Spec. Metrik*[3], 133 ff.

[3] *Gliederung*, 9 ff.

[4] *Agon of the Old Comedy*, 179 ff.

between the parode and the parabasis (**665**) and it generally occurs there in the comedies that are extant, but in two of these, the *Nubes* and the *Ranae*, the poet has transferred it for special reasons to the second half of the play. When complete, it consists of nine parts, of which the second four are paired with the first four. It begins with a song by the first half-chorus, whose leader in two recitative anapaestic or iambic tetrameters then bids one of the contestants open the debate. He proceeds to argue his case in tetrameters, which tail off as feeling is roused into dimeters, both in the same rhythm as the distich. Iambic tetrameters and dimeters rendered by a debater are melodramatic (**804**). Then the second half-chorus sings the antistrophe and its leader exhorts the other contestant to defend his views. His argument also is expressed in tetrameters and dimeters. The verdict follows. Slight modifications of the disposition and significance of the nine parts as just outlined may occur. Zielinski has named these parts *ᾠδή*, *κατακελευσμός*, *ἐπίρρημα*, *πνῖγος*, *ἀντῳδή*, *ἀντικατακελευσμός*, *ἀντεπίρρημα*, *ἀντιπνῖγος*, *σφραγίς*.

671. The songs of the debate are closely connected in theme with the following discussion: they emphasize the importance of the question at issue or touch upon the abilities or characters of the contestants, often addressing one or both directly. In a single case (*Eq.* 303 ff.) the song consists of two strophes and two antistrophes, mesodic tetrameters separating the two parts of the pericope. The following distich, with two exceptions (*Eq.* 407 f., *Thesm.* 531 f.), is hortatory. It is worthy of note that it begins in fourteen instances out of nineteen with *ἀλλά* and that the epirrhema, following the first distich, in seven cases in ten begins with *καὶ μήν*. The antepirrhema, however, has this locution only once. In exceptional cases both distichs may be addressed to the same debater, as in the *Equites* (761 f., 841 f.), in which the chorus is intensely partisan, and in the *Aves* (460 f., 548 f.), in which there is only one debater. In the antihortation of the *Lysistrata* (549 f.), Lysistrata and her companions are addressed, as both Chremylus and Blepsidemus in the *Plutus* (487 f.). In the hortation of the *Ranae* (905 f.) both debaters are warned by Dionysus to mind their manner of speech. This is the only hortatory distich not recited by the leader of one of the half-choruses. The debate proper, composed of epirrhema

and pnigos, antepirrhema and antipnigos, does not consist of two set speeches delivered without interruption, but is a dialogue, often bitter in tone, in which other speakers may take part besides the two debaters. Both epirrhema and antepirrhema are generally expressed in the same rhythm, anapaestic or iambic, but one may be anapaestic, the other iambic. When the tone of the debate is contentious and abusive, the lines are iambic. The four trimeters in *Nub.* 1085–8 are the only exception to the principle that the epirrhema and antepirrhema are written solely in tetrameters. The number of tetrameters is generally approximately equal in epirrhema and antepirrhema. In two cases it is exactly the same (*Eq.* 335 ff., *Av.* 462 ff.), and in the first of these it is a multiple of four, as if in imitation of the epirrhema and antepirrhema of the parabasis. The pnigos is generally a dialogue and differs in this particular from the pnigos of the parabasis (**668**), but with two exceptions (*Lys.* 598 ff., *Ran.* 1078 ff.) it also consists of a single hypermeter.

672. The verdict, when it occurred, was probably delivered by the second corypheus, but it might be omitted, as in both debates in the *Nubes*, in which one of the speakers in each debate abandons his case. Cf. *Nub.* 1101^{b} ff., 1437 ff. In the first debate in the *Equites* (457 ff.) it consists of four iambic tetrameters, in the *Thesmophoriazusae* (571 ff.) of three, and here it is no more than a peremptory command to stop wrangling; in the second debate in the *Equites* (941 f.) it is expressed in prose. In the *Vespae* (725 ff.) it consists of four anapaestic tetrameters and two paired songs and two paired recitative anapaestic periods. The verdict proper is found in the first three tetrameters; in the verses that follow the chorus, now convinced, pleads with Philocleon to yield. Similarly in the *Aves* (626 ff.), after the chorus has clearly expressed its judgment in the first two tetrameters, it begins to think of the future, and the remaining verses constitute an appropriate introduction to the following scene. In the *Lysistrata* the poet substitutes for the verdict two trimetrical tristichs spoken by the two debaters (608 ff.). The chorus is still divided and a verdict is not possible. The introduction to the debate in this play (467–70–471–5) is noteworthy, as also the hortatory distich (539 f.) prefixed to the second half. The first debate in the *Nubes* has an elaborate introduction in anapaestic dimeters (889 ff.). Generally a scene (**679 ff.**) serves

this purpose. The close of the debate in the *Ranae* resembles that of the *Lysistrata*; here also the discussion has not been brought to a satisfactory conclusion (*χαλεπὸν οὖν ἔργον διαιρεῖν* is the judgment of the chorus), and in a monostrophic dyad (*Ran.* 1099 ff.) that is substituted for the verdict, the chorus urges its continuance, but in some other form.

673. Two plays, the *Equites* and *Nubes*, have each two debates. The debates in the *Thesmophoriazusae*, *Ecclesiazusae*, and *Plutus* are not complete, lacking the second half. Debates in canonical form are not found at all in the *Acharnians* and *Peace*. The theme did not allow set discussion. There is an exposition of the poet's main contention in the *Acharnians* (347–625), but it is veiled, and the effect of its seriousness is counteracted by the intrusion of a laugh-compelling satire (393–488). To discuss in set form, in 425 B.C. in Athens, the folly of the party that insisted on continuing the war with Sparta would have exasperated the public.[1] In the spring of 421 B.C., when the poet's *Peace* was brought out, the question of peace or war needed no discussion. On the other hand, the debate sometimes preserves canonical form, but in reality is not a debate but a continuous argument. In the *Aves*, for example, there is but one debater. In the epirrhema he endeavours to convince the chorus of birds that sovereignty rightly belongs, not to men, but to them; in the antepirrhema he develops his plan for securing it.

674. The parode of the earliest Attic comedy (**665**) was probably wholly lyrical; subsequently verses in recitative were added, in two extant plays to the complete exclusion of the lyrical element (*Eq.* 242 ff., *Pax* 299 ff.). This division is in many particulars singular as developed in Aristophanes. The definition of 'parodos' in Aristotle's *Art of Poetry* (1452 b), *ἡ πρώτη λέξις ὅλη χοροῦ*, whether his own or not and whether intended to apply to comedy or not, certainly does not cover the parode of Aristophanes.[2] Zielinski's definition of the comic parode, as 'the verses rendered by the chorus, with accompanying evolutions and music, from the time it first appears in the isode until it comes to a standstill in the orchestra,' also fails to

[1] See Mazon, *Composition*, 24 f.

[2] See Westphal's discussion of this statement of Aristotle (*Prolegomena*, 57 ff.) and Zielinski's elaborate definition of the parode of comedy (*Gliederung*, 127), with Gleditsch's restatement (*Metrik*[2], 236).

comprehend the facts. Actors, as well as the chorus, appear within the limits he sets, and in two plays, at least (*Nubes*, *Ranae*), the chorus is heard before it is seen. The chorus is an important factor in comedy, its two leaders are actors as well as singers, in the parode it dominates the scene. Its coming is always intimated, and the preparations for its appearance, which may be purposely delayed, are sometimes elaborate. The parode would naturally seem, then, to begin at that point in the play where the chorus either actually appears or its coming is definitely indicated. There is always a shift at this point from the stock trimeters of the prologue to some other rhythm. Some previous allusion to the chorus in the trimeters of the prologue prepares the way for the change in all the extant plays. See *Ach.* 178 ff., 199 ff.; *Eq.* 225 f.; *Nub.* 252 f.; *Vesp.* 214 ff.; *Pax* 296 ff.; *Av.* 198 ff.; *Lys.* 247 ff.; *Thesm.* 280 ff.; *Ran.* 312 ff.; *Eccl.* 268 ff.; *Plut.* 223 ff. The parode would naturally seem also to end at that point in the action where the chorus has ceased to be the most prominent figure on the scene. This is coincident with the beginning of a following division of the play of which the form and use are unmistakable. These limits of the parode are adopted in this book.

675. The parode lacks canonical form. In each instance the poet has employed the particular structure that is best adapted to carry the action forward at this important stage of its development. It is noteworthy that the principle of pairing of non-melic parts that is seen in the parabasis and is so notable a feature of the debate is rarely employed in the parode.[1] The lyrical elements, on the contrary, which are abundant in some plays, are generally paired.

676. The parode of the *Ranae* (316 ff.) is almost wholly lyrical, and the lyrical elements are in correspondence as dyads, triad and octad. Non-lyrical parts, rendered by actors, by the first corypheus of the chorus of men as hierophant, and by the leader of the supplementary chorus of women as daduch, serve

[1] Zielinski endeavours to establish both 'symmetry' and 'eurhythmy,' in the technical sense in which he employs those terms, in the parode (*Gliederung*, 352 ff.). Not only are epirrhema and antepirrhema here discoverable, he says, but each has the same number of verses, and this number is four or a multiple of four. He assumes, of course, exceptions to the application of these principles. Their application to the debate (*Gliederung*, 366 ff.) involves the frequent assumption of pauses equivalent to a whole tetrameter. In this investigation, Zielinski proceeds from the parabasis (*Gliederung*, 349 ff.).

as links to connect the songs. See **704**. Just when the choruses appeared in the isode in this play cannot be certainly determined. It cannot have been before 323, and it is probable that the general introit was delayed till 354, when the hierophant entered at the head of the great procession. Compare the similar situation in the *Nubes*. The lyrical elements in the parode of the *Lysistrata* also (254 ff.) are paired. See **704**. Compare with the preceding the simple structure of the first half of the parode of the *Acharnians* (204 ff.), AA**.[1] This is separated from the second half by an intermediate scene, during which the chorus is in hiding. The structure of the lyrical element in the second half is proödic, AB*B. The parode of the *Ecclesiazusae* is peculiar. The members of the chorus have gathered during the prologue,[2] and leave the scene in the 'parodos'[3] (285 ff.), *AA. They return in the epiparode (478 ff.), ABB**. The first parode of the *Peace* (299 ff.), like that of the *Equites* (247 ff.), is non-lyrical, although extremely lively. At the close of the following syzygy Hermes bids the chorus and the supernumeraries 'come in' (εἰσιόντες, 427), namely to that part of the orchestra which lay within the wings just in front of the proscenium, and shovel away the stones under which Peace is buried. When she has been recovered, the chorus, in the second parode (553 ff.), returns with the supernumeraries to its proper place, and after a song settles down for the remaining business of the play. These two parts of the second parode, of which each has the structure and employs the rhythms of the first parode, are separated by a non-antistrophic mesode, so that the general scheme is **A**. The lyrical elements in the parode of the *Plutus* (253 ff.) are pentadic, *AABBC; the structure of that of the *Vespae* (230 ff.) is similar, **AABBC. See **716**. In that of the *Thesmophoriazusae* (295 ff.), on the other hand, there is no correspondence of lyrical parts, *A*B. In the *Nubes* the chorus does not appear until long after the parode (263 ff.) is under way. Cf. 323 ff. Its song, in answer to the invocation of Socrates, has been heard from afar. The discourse that follows this lyric dyad is very long, but the *Clouds* are its continuous subject. The long anapaestic verses in which it is written are singularly appropriate to the character both of the chorus and

[1] The asterisk signifies a non-melic part.
[2] See the editor's *Unrecognized Actor*, 124 f. [3] μετάστασις Poll. iv. 108.

of the two elderly men. With becoming dignity the chorus takes but small part in it, but it closes the parode in a trio with Strepsiades. The structure of this parode is *A*A**B. The parode of the *Aves* (227 ff.) is an excellent illustration of the poet's skill in devising a form suited to the theme. The Hoopoe convokes the birds in an elaborate monody, but the chorus delays its coming till 294. It probably enters in regular formation, since six birds are named in 297–301, the first file, and six each in 302, 303, 304, but it breaks rank at the isode, and its members run chirping and calling in confusion about the orchestra. Its excitement increases when the Hoopoe repeats his fatal announcement in 320, an attack ensues, and it is long before its hostility can be allayed and the parode brought to a close. The structure of this parode seems to be intricate, but it is exactly adapted to the situation, A**B*B**C.

677. In imitation of the epirrhematic syzygy that closes the parabasis, a primitive part of the play (**665**), comedy developed a division which has also been appropriately named syzygy by Zielinski, since it consists of strophe and antistrophe, epirrhema and antepirrhema, with strophe and antistrophe always separated. But this new division, although its structure is unmistakable, differs from the epirrhematic syzygy that closes the parabasis in important particulars. The strophe and antistrophe of the parabasis are never amoebean, but were sung solely by the half-choruses. In the syzygy quite one half of the strophes and antistrophes are extremely vivacious duos or trios in which the singers were actors and the leaders of the half-choruses. The epirrhema and antepirrhema of the parabasis always consist of trochaic tetrameters, and the number of these is the same in each; they always follow strophe and antistrophe, and they were continuously rendered in recitative respectively by the leaders of the half-choruses; in the syzygy they consist, with a few exceptions which will be considered below, exclusively of spoken trimeters which are not equal in number, they frequently come first in order, epirrhema, strophe, antepirrhema, antistrophe, in place of strophe, epirrhema, antistrophe, antepirrhema, and they are commonly a dialogue in which the speakers are actors (or an actor) and a leader of one of the half-choruses, or actors alone. Occasionally the epirrhema or antepirrhema, or both, is a monologue taken by an actor.

Syzygies in four parts of canonical form and rhythm occur in *Ach.* 347 ff., 489 ff., *Pax* 819 ff., *Av.* 1118 ff., *Ran.* 460 ff. Syzygies do not occur in the *Lysistrata*, *Ecclesiazusae* or *Plutus*.

678. Deviations from the prescribed form may occur. These result from the natural development of the action and are generally simple. Thus, in *Eq.* 611 ff. and *Ach.* 1000 ff. the situation warrants a brief introduction in trimeters. In *Pax* 922 ff., a prayer in anapaestic rhythm (974–1015) breaks the continuity of the antepirrhema. Similarly in *Nub.* 627 ff. the poet has inserted a burlesque κομμός (707–22) between the two halves of the syzygy. Twenty epirrhemata or antepirrhemata in a total of thirty-two are composed exclusively in trimeters, but appropriate variations of rhythm may occur, as in *Pax* 346 ff., in which each half of the syzygy closes with two hortatory trochaic tetrameters, so that the epirrhema and antepirrhema end each in a compound tristich; in *Aves* 801 ff., 1494 ff., in which the epirrhemata consist solely of trimeters, the antepirrhemata of trimeters and prose; and in *Pax* 459 ff., in which the antepirrhema ends in four iambic tetrameters and a final Yo-heave-ho in the effort, which is successful, to bring the huge statue of Peace from the pit. In *Vesp.* 403 ff. the epirrhema and antepirrhema are composed in trochaic tetrameters, in imitation of the corresponding parts in the parabasis, but the number of tetrameters is respectively thirty-one and thirty-eight and they constitute a dialogue. In *Vesp.* 334 ff. the poet imitates the epirrhematic structure of the debate: the epirrhema and antepirrhema are written in anapaestic tetrameters; the first two of these in each division are recited by a corypheus and are hortatory; the epirrhema even ends in a recitative anapaestic hypermetrical period. But no question is under discussion and the action advances rapidly. The syzygy in *Thesm.* 655 ff. is unusually elaborate. In the preceding scene the sex of Mnesilochus has been revealed and Cleisthenes, as he leaves, bids the women watch him with care until he lodges information with the prytanes. The women constituting the chorus are greatly excited—there may be other men lurking near!—and the syzygy is prefaced by an introduction, as in *Ach.* 1000 ff. and *Equites* 611 ff., but here it is a Song of Quest opened by recitative anapaestic tetrameters that have the ring of the commation of a

parabasis. A lively dance accompanies the song. Then the syzygy begins at 667. In this again epirrhema and antepirrhema, written in the main in trimeters, begin each with two hortatory tetrameters recited respectively by the leaders of the half-choruses, but the rhythm is now trochaic. When, furthermore, in the epirrhema the women realize the bold stratagem of Mnesilochus, feeling is so intense that the rhythm shifts from trimeters to dochmii and trochaic tetrameters.

679. There are certain divisions of a comedy that serve to mediate the parts between which they occur, special connecting links that adjust and advance the action. It is historically significant that more than half of them thus connect primitive divisions (**665**). Furthermore, twenty in twenty-six of them occur either before a parabasis or before a debate, primitive parts in which the action of the play stands still. They here gather up the lines of the action and bring it to the point at which it may be readily resumed after the intermission. This continuance of a suspended action is marked in those cases in which the same personages that are actors in the scene that precedes a parabasis reappear in the part that follows it. Cf. *Eq.* 461 ff. with 611 ff., *Nub.* 476 ff. with 627 ff., *Vesp.* 891 ff. with 1122 ff., *Pax* 657 ff. with 819 ff., *Av.* 638 ff. with 801 ff., *Thesm.* 765 ff. with 846 ff., *Ran.* 605 ff. with 738 ff. When this connecting division occurs before a debate, it becomes, by its ordering of the action, an appropriate introduction to the following discussion. Cf. *Nub.* 1321 ff., *Av.* 434 ff., *Lys.* 387 ff., *Thesm.* 372 ff., *Ran.* 830 ff., *Eccl.* 520 ff., *Plut.* 322 ff. The name scene has been given to this mediating division.

680. The stock verse of the scene is the trimeter, as would be expected. In fifteen cases in a total of twenty-six the scene is composed exclusively in trimeters, including shorter iambic lines and anaphonemata. Recitative verses are introduced in four scenes: *Nub.* 476 ff. begins with a hortatory anapaestic distich; *Pax* 428 ff. begins with three trochaic tetrameters and ends with a prose formula; *Pax* 1039 introduces dactylic 'hexameters'; *Av.* 638 ff. three anapaestic tetrameters. The scene may include a lyric, if the situation warrants it. Thus *Ach.* 242 ff. ends with a monody in iambic rhythm and *Thesm.* 765 ff. with a short monody in anapaestic rhythm. On *Ran.* 664–7, in Scene I., see **709**. *Ran.* 830 ff. includes a prayer to

the Muses in dactylic rhythm, *Thesm.* 372 ff. two hortatory iambic tetrameters and two songs, one in simplified logaoedic, the other in paeonic-trochaic rhythm, *Av.* 903 ff. the song of the Poet, dactylic 'hexameters' and prose. In *Vesp.* 760 ff. the length of the mock-trial is skilfully relieved by the introduction of a lyric triad and a prayer in recitative verse between the preparations for the case and its hearing.

681. The special use of the scene before parabasis and debate determines its position. Twenty scenes are found somewhere in the first half of the play, all preceding the first parabasis; the other six are in the second half, into which they have been attracted by a second parabasis (*Eq.* 1151 ff., *Nub.* 1105 ff., *Pax* 1039 ff., *Av.* 903 ff.) or by a debate (*Nub.* 1321 ff., *Ran.* 830 ff.), immediately before which they occur. Only two scenes (*Ach.* 242 ff., *Thesm.* 765 ff.), as has been noted, end in a lyric, and in each case this is a non-antistrophic monody.

682. The action of the second half of the play is carried forward mainly in the episode, which is invariably followed by a stasimon that either actually occurs or is indicated in the manuscripts. From the point of view of structure, therefore, episode and stasimon properly constitute a single division. Both names have been adopted from tragedy. The stasimon is never non-antistrophic. It is often a monostrophic dyad AA (seven cases), but it may be a tetrad AAAA (*Ach.* 836 ff., *Eq.* 1111 ff., *Ran.* 814 ff.), a hexad AAAAAA (*Eq.* 973 ff.), a triad consisting of proöde, strophe and antistrophe ABB (*Ach.* 1143 ff.) or of strophe, mesode and antistrophe ABA (*Av.* 1313 ff.), a pericope ABAB (*Ach.* 971 ff., *Vesp.* 1265 ff.), or it may have still more elaborate structure AABCD (*Thesm.* 1136 ff.), ABCCCDDE (*Thesm.* 947 ff.). A stasimon is missing in the *Nubes* and no stasima occur in the *Ecclesiazusae* and *Plutus*, but their places are severally indicated in the manuscripts. The stasimon always follows the episode, once with an introduction composed of verses in recitative (*Lys.* 1014–42); its parts are never separated from one another by intervening recitative or spoken verses; in sixteen cases in eighteen it is rendered solely by the chorus, as are the strophe and antistrophe of the parabasis, and the two instances in which it is a duo (*Eq.* 1111 ff., *Av.* 1313 ff.) introduce each a single actor. Besides these two cases, there are only two others (*Eq.* 973 ff., *Thesm.* 1136 ff.) in which an actor

or actors remain during the rendering of the stasimon. Aristophanes, like the tragic writers, emphasized its importance by leaving the chorus in sole possession of the scene during its performance. The particulars just mentioned differentiate the stasimon from the lyric dyad of the syzygy. This is always a dyad; strophe and antistrophe often precede the epirrhema and antepirrhema; they are always separated by intervening verses; in half the instances of their occurrence they are duos or trios; in twenty-nine instances in thirty-two an actor or actors are present during their rendering. In three cases (*Av.* 851 ff., 1553 ff., 1694 ff.) the situation requires that the actors shall leave the scene.

683. The stock verse of the episode is the trimeter. In ten cases in twenty-six it is composed solely of trimeters, including anaphonemata. In seven other cases, dochmii (*Thesm.* 846 ff., *Plut.* 627 ff.), recitative verses (*Eq.* 997 ff., *Pax* 1191 ff., *Lys.* 706 ff., 1072 ff.) or prose (*Ach.* 719 ff.) have been introduced. The episode may include lyric elements, if the situation warrants it. Thus melic periods have been introduced in *Vesp.* 1122 ff., melic periods and the song of Cinesias in *Aves* 1335 ff., a non-antistrophic iambo-trochaic monody in *Vesp.* 1292 ff., a non-antistrophic anapaestic trio in *Lys.* 829 ff., a dyadic iambic trio in *Ach.* 860 ff., an extremely lively duo in composite rhythm and a short iambic monody in *Nub.* 1131 ff., a parody of a scene from the *Andromeda* in iambo-trochaic rhythm and the echo-scene in *Thesm.* 1001 ff., a continuous succession of songs in *Eccl.* 877 ff. Finally, in the celebrated Battle of the Bards in *Ran.* 1119 ff., a long but closely connected episode, a song in Aeolic rhythm, in which the chorus expresses eager curiosity to learn how Euripides will establish his charge against Aeschylus, follows the test of the poets' prologues, and two mock lyrics in dactylic rhythm, a mock lyric in Aeolic rhythm and a burlesque monody are introduced into the following test of their choral rhythms, the episode ending with the trial of the scales, introduced by a short lyric in trochaic rhythm which expresses great excitement.

684. The prologue is that division of a comedy which precedes the parode (**674 ff.**). Like the scene it is normally trimetrical, and the prologues of six extant plays are written exclusively in trimeters, including short iambic lines and anaphonemata. Recitative verses and non-antistrophic songs by

actors may be introduced on occasion, but since the chorus has not yet appeared no dyadic lyric, consisting of strophe and antistrophe, is found in the prologue of any play. Dactylic 'hexameters' occur in the prologue of the *Equites*; a melic anapaestic period in that of the *Aves*; two recitative anapaestic periods and a melic dactylic period in that of the *Peace*; a recitative anapaestic period and a song chiefly in ionic rhythm in the *Thesmophoriazusae*; the frog-song in iambo-trochaic rhythm in the *Ranae*.

685. In eight of the extant comedies of Aristophanes the exode follows a stasimon, in the other three, *Equites*, *Nubes*, *Aves*, it follows respectively a second parabasis, a second debate and a syzygy. The last lines of eight of these exodes were rendered by the chorus, in a ninth, the *Lysistrata*, by a supplementary chorus. It seems likely that the *Peace* also originally ended with the singing of the hymeneal strain by half-choruses, so that the rendering of the last strophe was the same as that of the strophe that preceded it. See **584**. This general choral ending of the plays led Dindorf to suggest that lines had been lost at the close of the *Equites*, which as transmitted consists simply of recitative anapaestic tetrameters and iambic trimeters.

686. It seems probable that these final lines were all melic, but the *Nubes*, *Thesmophoriazusae* and *Plutus* end each in an anapaestic period that is too brief to furnish sure evidence of this in its metrical form. See **292**. The final words, however, of the chorus in the *Plutus* are significant: *δεῖ γὰρ κατόπιν τούτων ᾄδοντας ἕπεσθαι*, although they are sometimes interpreted to refer to a following stock song that has not been preserved. The remainder of the exode in each of these three plays is composed in trimeters. Trimeters are found also in all the other plays except the *Ranae*, in which the exode begins with a recitative anapaestic period and ends with a non-antistrophic dactylic period, and the *Peace*, in which it consists of recitative anapaestic tetrameters, a recitative anapaestic period, and probably a monostrophic octad in Aeolic rhythm. The lyrical close of the latter is elaborate and five other plays end similarly: the *Acharnians* in a pseudo-monody, chiefly in iambic rhythm; the *Aves* in a lyric of seven periods; the *Lysistrata* in three non-antistrophic periods in simplified logaoedic rhythm; the *Ecclesiazusae* in a hyporchematic lyric, chiefly in dactylic rhythm,

following recitative trochaic tetrameters; and the *Vespae* in an epodic triad in prosodiac rhythm, following a recitative anapaestic period and recitative anapaestic tetrameters.

687. Four of the divisions of comedy that have been discussed in the preceding paragraphs have canonical form, the parabasis, the debate, the syzygy, and the episode with following stasimon. Regarded from the point of view of their use of rhythms, the divisions of comedy fall into two classes, of which one normally excludes the trimeter, the other admits it. The former includes the three primitive divisions, parode, debate and parabasis. Trimeters never occur in the parabasis; they are irregularly admitted into the debate only in *Nubes* 1085–8 and *Lys.* 608–13, and into the parode only in *Thesm.* 331–51, *Eccl.* 504–13, *Av.* 263–6, and *Ran.* 318–22, 337–9, 414–15(?). The normal elements of these three divisions are melodramatic and recitative verses and periods and lyric strophes. Four of the remaining divisions, syzygy, episode with stasimon, scene and prologue, all normally include the trimeter. The first two consist of trimeters and lyric strophes that are arranged *ἐν διεχείᾳ* in the former and *κατὰ συνέχειαν* in the latter (**700**); trimeters are the sole normal constituent of the last two, but Aristophanes, as we have seen, is not bound by convention, and the trimetrical parts of these four divisions may admit recitative verses and periods and lyric strophes. The prologue and the trimetrical parts of the syzygy eschew the infusion of the lyrical element, the scene admits it freely, the episode still more freely. Recitative verses and periods are admitted into any of these trimetrical parts on occasion. The remaining division of comedy is the exode, a happy elective combination, with melic close, of trimeters, recitative verses and periods, and lyric strophes.

CHAPTER XVII

COMPOSITION OF A COMEDY

688. Ancient metricians distinguish three principal forms, *γένη*, of poetic composition. A poem may be written by line, *κατὰ στίχον*, and then it consists of the same verse, *στίχος*, indefinitely repeated without change of rhythm, as the *Iliad* of Homer. If it is composed of more than one form of stichic verse, as a comedy of Menander (Heph. 64. 12 ff.), which combines trimeters and tetrameters, it is said to be *μικτὸν κατὰ στίχον*. Secondly, it may be composed *κατὰ περίοδον*, when it consists of great periods, of which the strophe is a type. An ode of Pindar exemplifies the periodic form. Finally, in combination of these two, a poem is *μικτὸν κατὰ γένος* when it is written in part *κατὰ στίχον* and in part *κατὰ περίοδον*, as a tragedy or comedy of the fifth century (Heph. 63. 12 ff.). A comedy of Aristophanes, therefore, is a *ποίημα γενικῶς μικτόν*.

689. The verse of comedy is extraordinarily varied, but may be broadly classified, under the two divisions named above, as stichic verse, used by line, *κατὰ στίχον*, and periodic verse, composed in periods, *κατὰ περίοδον*, but the second division trenches upon the first, for songs occasionally occur that are composed in part of *περίοδοι κατὰ στίχον* (**778**), just as conversely there is a class of non-melic periods (**710 ff.**).

690. The iambic trimeter, the stock verse of the dialogue of comedy (**95 ff.**), is the principal form employed by line, but Aristophanes also uses *κατὰ στίχον* the iambic tetrameter (**167 ff.**) and protracted tetrameter (**189**, cf. *Vesp.* 248–72), the trochaic tetrameter (**244 ff.**) and paeonic-trochaic tetrameter (**226**, cf. *Lys.* 1014–35), the anapaestic tetrameter (**305 ff.**) and, in dactylic rhythm, the heroic 'hexameter' (**356 ff.**). These are all forms

of Ionian verse (**603 ff.**). Once he uses a tetrameter in Aeolic rhythm (**651 ff.**) by line, the Eupolidean (**528**, cf. *Nub.* 518–62).

691. Periodic verse employs all the cola described in preceding chapters (II.–XII.). It combines freely, but in prescribed orders of arrangement, cola that are in the same rhythm or in different rhythms and that are of the same length or of different lengths, both the full forms and those modified by acephalization, catalexis, and protraction. Cola thus combined constitute the περίοδος, systematic period (**47**), from which this form of composition takes its name.

692. The non-melic stichic verse of comedy is its larger but simpler part. The classification and analysis of its periods, on the other hand, involve problems of real difficulty. An orderly and logical classification of these periods is the first consideration; only on this basis may the analysis of the periods themselves be safely attempted. Such a classification must conform to the doctrine of Heliodorus, so far as this can be determined, and where this fails must follow in the main Hephaestion's treatises περὶ Ποιήματος, which are brief but valuable. Supplementary dependence may be placed on these with greater confidence, in the investigation of the periods of comedy, since it is now demonstrated that Hephaestion's doctrine rests on the authority and practice of Heliodorus.[1]

693. These sources, unfortunately, are not wholly satisfactory. The Heliodorean metrical scholia on Aristophanes (**830 ff.**) must be our chief authority in dealing with comedy, and they are indeed helpful, but they are too meagre and mutilated to furnish a systematic body of doctrine. Hephaestion's treatises, on the other hand, though brief, cover all Greek poetry from Homer to the citharodic nomes of Timotheus, and where he particularizes it is evident that he has the lyric poets specially in mind. His classification, therefore, needs serious modification in application to comedy. In this book, the periodic parts of the comedies of Aristophanes are grouped and discussed under the following order of arrangement.

694. Classification of Systematic Periods:

First Class. Periods in antistrophic relation: κατὰ σχέσιν.

[1] On the subject of poetic composition see in particular Heliodorus in the older metrical scholia on Aristophanes (**830 ff.**) and Hephaestion περὶ Ποιήματος, 58. 12 ff., 62. 15 ff. Hense's demonstration (*Untersuchungen*, 128 ff.) that Heliodorus is the source of the shorter treatise περὶ Ποιήματος in Hephaestion is important.

I. Monostrophic: A = A or A = A = A or A = A = A = A etc.
II. Pericopic: AB = AB.

Second Class. Non-antistrophic periods: *ἁπλαῖ*.

I. Melic.
II. Non-melic.

Third Class. Antistrophic and non-antistrophic periods combined: *μικταί*.

I. Epodic: AAB.
II. Proödic: ABB.
III. Mesodic: ABA.

695. The word 'period' is here used in the first sense in which Heliodorus employs it, in reference to the largest combination of cola. This is the systematic period (**47**). Thus he applies it to a whole strophe and antistrophe in the parabasis of the *Peace*. Each of these is said to be a *περίοδος* of nineteen cola (Schol. *Pax* 775–818; cf. Schol. *Eq.* 551 ff. and 1264 ff.). The strophe and antistrophe of the syzygy in the *Equites* are both *περίοδοι* of eight cola (Schol. *Eq.* 616–23 = 683–90; cf. Schol. *Ach.* 1008–17 = 1037–46). Each strophe of the tetras and hexas (**701**) in the *Equites* is a *περίοδος* (Schol. *Eq.* 1111–50, 973–96; cf. Schol. *Ach.* 836–59). Heliodorus applies the term also to songs which lack antistrophic correspondents, the first division of the second general class above, as to the monody of Dicaeopolis in the *Acharnians* (Schol. *Ach.* 263 ff.; cf. Schol. *Pax* 512 ff.). His comment on the second stasimon in the *Acharnians*, that each half of the *περικοπή* is a period (Schol. *Ach.* 971–99), is particularly instructive. Compare also the comment on the third stasimon of the *Acharnians* (Schol. *Ach.* 1143–73), a triad that consists of three periods, proöde (an anapaestic hypermeter), strophe, and antistrophe (**717**).

696. It is to be noted that Hephaestion, in his longer treatise, employs the term *σύστημα*, 'system,' instead of *περίοδος* to designate a strophe. He uses *περίοδος* once in the shorter treatise (61. 15 = 68. 3) in the same sense as Heliodorus.

697. On this application of the term *περίοδος*, signalized by Heliodorus, compare Dionysius: *εἴτε κατὰ στίχον, εἴτε κατὰ περίοδον, ἣν καλοῦσιν οἱ μουσικοὶ στροφήν* (*De adm. vi dic. in Demosth.* 1110 R.), and Planudes: *στροφὴ καὶ ἀντίστροφος καὶ ἐπῳδὸς συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ἡ μὲν οὖν στροφή ἐστιν ἡ πρώτη τιθεμένη*

περίοδος (*Rhet. Graec.* ed. Walz, v. 510). See Christ's *Metrische Überlieferung*, 138.

698. Heliodorus also applies the term περίοδος, in the ordinary manner, to the combination of two or more cola into a single rhythmical whole. This is the subordinate period or hypermeter (**39, 40**). For this usage, as exemplified in the metrical scholia, see his analysis of *Ach.* 929–39 = 940–51, in which the two iambic heptameters 929–31 and 932–4, each composed of three cola, and the octameter 948–51 are each called περίοδος. On *Ach.* 1214 ff. he designates each of the six combinations of trimeter and shorter colon as a 'dicolic period,' and on *Eq.* 498–506, the anapaestic decameter and heptameter constituting the commation as two 'periods.' It is the combination of such lesser subordinate periods, or of subordinate periods and hypermeters, that produces the greater or systematic period.

On an intervening stage, the intermediate period, established by the metrical scholia, see **728**.

699. The systematic periods of comedy may be classified, on the basis of their collocation with one another and with other parts of the play, in three main divisions (**694**).

First Class: τὰ κατὰ σχέσιν περιοδικά.

700. The first general class comprehends systematic periods in antistrophic relation, κατὰ σχέσιν. The related parts (strophe, antistrophe) may be juxtaposed, τὰ κατὰ συνέχειαν ἀνταποδιδόμενα.[1] This relation of parts is found in stasima and sometimes elsewhere, as in *Pax* 775–96 = 797–818. But the antistrophe is generally separated from the strophe, in comedy, by an intervening series of verses in another rhythm to which a second series corresponds, as in the last half of the parabasis, in the debate and in syzygies. Thus Heliodorus commenting on *Pax* 939–55 says: μέλος δ ὑπονοῶ μὲν ἔχειν τὸ ἀντίστροφον ἐν διεχείᾳ, with reference to the antistrophe in 1023–38. Such periods, therefore, may be denominated τὰ ἐν διεχείᾳ (or κατὰ διέχειαν Heph.) ἀνταποδιδόμενα. On their semeiosis see **851**.

[1] The phraseology does not happen to occur in the Aristophanic scholia nor in Hephaestion, but is restored by Hense (*Untersuchungen*, 131).

This first general class may be divided into two sub-classes.

701. I. Monostrophic. In monostrophica, the song consists of a single systematic period repeated one or more times. Cf. Heph. 66. 21 f.: *μονοστροφικὰ μὲν οὖν εἰσὶν ὁπόσα ὑπὸ μιᾶς στροφῆς καταμετρεῖται.* If it occurs twice A = A, the common form in comedy, the song consists of strophe and antistrophe and is called *μονοστροφικὴ δυάς.* Cf. *Pax* 775–96 = 797–818, in which the arrangement is *κατὰ συνέχειαν,* and the metrical scholium. When strophe and antistrophe are separated, the analysis into cola is not repeated in the metrical note on the antistrophe, except by oversight. Cf. Schol. *Eq.* 683–90 (= 616–23): *ἕπεται ἡ ἀντίστροφος τῆς προαποδεδομένης,* and Schol. *Pax* 385–99 (= 346–60). If the song occurs three times it is a *μονοστροφικὴ τριάς,* as in *Ran.* 398–413, arranged *κατὰ συνέχειαν,* A = A = A, and in *Thesm.* 959–68. If four times, it is a *μονοστροφικὴ τετράς,* as in *Ach.* 836–59, on which the comment is: *μονοστροφικὴ περιόδων ἑξακώλων τετράς*; *Eq.* 1111–1150: *μέλος μονοστροφικὸν ἀμοιβαῖον περιόδων τεσσάρων*; *Ran.* 814–29. *Eq.* 973–6 (see the comment) is a *μονοστροφικὴ ἑξάς,* A = A = A = A = A = A; *Ran.* 416–39, and perhaps *Pax* 1329–57 (**584**), a *μονοστροφικὴ ὀκτάς.*

The following single monostrophic dyads occur in Aristophanes:—

702. *ἐν διεχείᾳ*:—Parode: *Ach.* 204–18 = 219–33, 284–302 = 335–46, *Nub.* 275–90 = 298–313, *Av.* 327–35 = 343–51. Syzygy: *Ach.* 358–65 = 385–92, 489–96 = 566–71, 1008–17 = 1037–46, *Eq.* 616–23 = 683–90, *Nub.* 700–6 = 804–13, *Vesp.* 334–45 = 365–78, *Pax* 346–60 = 385–99, 459–72 = 486–99, 856–67 = 909–21, 939–55 = 1023–38, *Av.* 851–8 = 895–902, 1188–95 = 1262–8, 1553–64 = 1694–1705, *Thesm.* 667–86 = 707–25, *Ran.* 534–48 = 590–604. Debate: *Eq.* 756–60 = 836–40, *Nub.* 949–58 = 1024–33, 1345–50 = 1391–6, *Vesp.* 526–45 = 631–47, 729–35 = 743–9, *Av.* 451–9 = 539–47, *Lys.* 476–83 = 541–8, *Ran.* 895–904 = 992–1003. Parabasis: *Ach.* 665–75 = 692–702, *Eq.* 551–64 = 581–94, 1264–73 = 1290–99, *Nub.* 563–74 = 595–606, *Vesp.* 1060–70 = 1091–1101, *Pax* 1127–39 = 1159–71, *Av.* 737–52 = 769–84, 1058–71 = 1088–1101, *Ran.* 674–85 = 706–17.

703. *κατὰ συνέχειαν*:—Parode: *Eccl.* 289–99 = 300–310.

Debate: *Ran.* 1099–1108 = 1109–18. Parabasis: *Pax* 775–96 = 797–818. Episode: *Ach.* 929–39 = 940–51. Stasimon: *Nub.* 1303–10 = 1311–20, *Vesp.* 1450–61 = 1462–73, *Pax* 1305–10 = 1311–15, *Av.* 1470–81 = 1482–93, *Lys.* 781–804 = 805–28, 1043–57 = 1058–71, 1189–1202 = 1203–15, *Ran.* 1482–90 = 1491–9.

704. Monostrophic dyads may follow one another within the same main division of the comedy, as in the parabasis of the *Lysistrata*: 614–25 = 636–47, 658–71 = 682–95, A*A*B*B*,[1] and in the parode of the same play: 256–65 = 271–80, 286–95 = 296–305, 321–34 = 335–49, *A*A*BB**CC**. This is a favourite arrangement of lyrical parts in tragedy. Monostrophic dyads, triads, etc. may thus be joined in comedy within the same main division, as in the parode of the *Ranae*: 316 = 317, 323–36 = 340–53, 372–7 = 378–81, 384–8 = 389–93, 398–402 = 403–408 = 409–13, 416–18 = 419–21 = 422–4 = 425–7 = 428–30 = 431–3 = 434–6 = 437–9, 448–53 = 454–9, AA*B*B*CC*DD*EEE*FFFFFFFF*GG. Dyads and triads are found also as parts of the groups in the third class described below (**715 ff.**)

705. II. Pericopic. Two systematic periods that are not metrically equal are sometimes united in Aristophanes into a larger unit called *περικοπὴ ἀνομοιομερής* and two such *περικοπαί* may stand in antistrophic correspondence (*κατὰ σχέσιν*), after the manner of monostrophica. Compare the second stasimon of the *Acharnians*: 971–5 + 976–85 = 986–9 + 990–9, AB = AB, which Heliodorus calls a *συζυγία κατὰ περικοπὴν ἀνομοιομερῆ*. Compare also the second stasimon in the *Vespae*: 1265–74 + 1275–83 = < × × ×> + 1284–91, AB = <A>B, the second syzygy in the same play: 403–14 + 415–29 = 461–70 + 471–87, AB* = AB*, and the first debate in the *Equites*: 303–13 + 322–32 = 382–90 + 397–406, A*B* = A*B*.

Second Class: περιοδικὰ ἁπλᾶ.

706. In comedy a systematic period frequently stands by itself. It is not in relation of antistrophic equivalence with any other period. Such periods are conveniently grouped in two sub-classes (**694**).

[1] The asterisk (*) signifies a non-melic part.

707. I. Melic. The period, on inspection, is discovered not to differ essentially in kind or constitution from those of the preceding general class. It is always a song, but it is not used antistrophically.

The following single non-antistrophic melic periods occur in Aristophanes:—

708. Prologue: *Pax* 114–23, *Av.* 209–22, *Thesm.* 101–29, *Ran.* 209–68. Parode: *Nub.* 457–75, *Pax* 582–600, *Av.* 227–62, 400–33, *Thesm.* 312–30, 352–71. Scene: *Ach.* 263–79, *Av.* 904 ff., *Thesm.* 433–42, 459–65, 776–84, *Ran.* 875–84. Syzygy: *Nub.* 707–22, *Pax* 512–19, *Thesm.* 659–66. Debate: *Av.* 628–35, *Thesm.* 520–30, *Eccl.* 571–80. Parabasis: *Ach.* 626–7, *Eq.* 498–506, *Nub.* 510–17, *Vesp.* 1009–15, *Pax* 729–33, *Av.* 676–84. Episode: *Nub.* 1154–69, 1206–13, *Vesp.* 1326–40, *Av.* 1372 ff., *Lys.* 954–79, *Thesm.* 1015–55, 1065–97, *Ran.* 1251–60, 1264–77, 1284–95, 1309–28, 1331–63, 1370–77. Exode: *Ach.* 1190–1234, *Nub.* 1510, *Lys.* 1247–72, 1279–94, 1297–1322, *Thesm.* 1227–31, *Ran.* 1528–33, *Eccl.* 1163–81, *Plut.* 1208–9. Non-antistrophic periods are found also as parts of the groups in the third class described below (**715 ff.**).

709. Detached lyrical strains of only a line or two in extent that are too small to be designated as strophes are occasionally found interspersed in the dialogue of comedy. Hephaestion names these parts *ἄστροφα* (69. 7 ff.). Cf. *Vesp.* 1226–7, 1232–5, 1238–9, 1241–2, 1245–7, 1248, *Av.* 310–12, 314–16, 1337–39, 1410–12, 1415, *Thesm.* 700–1, 913–15, *Plut.* 637, 639–40.

Ran. 664–7 probably masks an original trimeter: "*Πόσειδον*" —*ἤλγησέν τις*—*ἁλὸς ἐν βένθεσιν.* Whether the remaining words: "*ὃς Αἰγαίου πρῶνας ἢ γλαυκᾶς μέδεις,*" a continuation of the quotation from Sophocles's *Laocoon* (see Schol. *Ran.* 678), were part of the original text of the play or not is uncertain. See the editors.

710. II. Non-melic. The period consists of an indefinite number of dimeters, varied by occasional trimeters or monometers, all in the same rhythm, anapaestic, iambic, or trochaic. With rare exceptions it is hypermetrical. Its close is marked by a catalectic dimeter, or rarely trimeter, in the same rhythm, and, if it is composed of more than one hypermeter, each hypermeter

ends in the same manner. Such a period is said to consist of 'like' cola, *ἐξ ὁμοίων*. In the paired parts of comedy two *περίοδοι ἐξ ὁμοίων* sometimes correspond to one another, a fact indicated in this book by the sign ~, but this is not a relation of equivalence, since with one exception, *Pax* 1156–8~1188–90, such periods are not of the same length and they may be in different rhythms. Cf. *Eq.* 824–35, anapaestic dimeters ~911–40, iambic dimeters and trimeter. *Περίοδοι ἐξ ὁμοίων* are found in nearly all the main divisions of comedy.

The following non-melic periods occur in Aristophanes. Those that consist of two or more subordinate periods or hypermeters are marked with a dagger.

711. Anapaestic:—Prologue: *Pax* 82–101, 154–72, *Thesm.* 39–62†. Parode: *Nub.* 439–56. Syzygy: *Vesp.* 358–64, *Pax* 974–1015†. Debate: *Eq.* 824–35, *Nub.* 889–948, 1009–23, *Vesp.* 621–30~719–24, 736–42~749^{c}–59, *Av.* 523–38~611–25, *Lys.* 532–38†~598–607†, *Ran.* 1078–98†, *Eccl.* 689–709, *Plut.* 598–618. Scene: *Vesp.* 879–84. Parabasis: *Ach.* 659–64, *Eq.* 547–50, *Vesp.* 1051–9, *Pax* 765–74, *Av.* 723–36, *Thesm.* 814–29. Exode: *Vesp.* 1482–95, *Pax* 1320–8, *Ran.* 1500–27†.

712. Iambic:—Parode: *Lys.* 382–6. Debate: *Eq.* 367–81 ~441–56, 911–40, *Nub.* 1089–1104, 1386–90~1446–51, *Ran.* 971–91.

713. Trochaic:—Parode: *Eq.* 284–302, *Pax* 339–45, 571–81~651–6, *Av.* 387–99. Parabasis: *Pax* 1156–8~1188–90.

714. The limitations imposed above on the form and rhythm of the *ἐξ ὁμοίων*, with the purpose of securing a clearly formulated principle of classification, are more definite than Hephaestion's definitions warrant. See Heph. 59. 18 ff.; 65. 12 ff. These, unfortunately, are not explicit, but it is generally assumed that the anapaestic hypermeter ('system') is the type of what he means. Cf. Heph. 75. 15 ff.

Third Class: περιοδικὰ μικτά.

715. The third class (**694**) of the songs of comedy comprises those that consist of three or more (Heph. 67. 1 ff.) systematic periods, of which at least two were sung to the same melody. Cf. Hephaestion's definition of the *ποιήματα μικτά* in his smaller treatise: *μικτὰ δὲ ὅσα μέρος μέν τι ἔχει κατὰ σχέσιν, μέρος δέ τι ἀπολελυμένον ἢ ἐξ ὁμοίων* (60. 9 f.). In comedy the

song is not repeated, as in lyric poetry, that is, it is not, as a whole, used *κατὰ σχέσιν*.

The *μέλη μικτά* of comedy may be subdivided into three sub-classes, epodic, proödic, and mesodic.

716. Epodic. In this sub-class the unpaired period follows a strophe and antistrophe, AAB, *μέλος ἐπῳδικὸν τριαδικόν*. Cf. *Vesp.* 1518–37, in which the epode is stichic. Epodic structure prevails in Pindar *κατὰ σχέσιν*, and is not uncommon in tragedy. The song is generally a triad, but by easy and natural development the triad, consisting of a pair of antistrophic parts with epode, may become a pentad consisting of two such pairs with epode, AABBC, *μέλος ἐπῳδικὸν πενταδικόν*. Cf. *Plut.* 290–321 and *Vesp.* 273–333. A heptad of this form occurs in Sophocles *El.* 121–250, AABBCCD. The epode may be irregularly expanded to two or more periods and assume the form of an anomoeomeric pericope (**705**), as in *Thesm.* 1136–59, AABCD.

717. Proödic. In this sub-class, the single period introduces the song, ABB. Cf. *Ach.* 1143–73, and note the comment of Heliodorus: *μέλος τοῦ χοροῦ προῳδικὸν περιόδων τριῶν*. Cf. also *Vesp.* 863–90, *Ach.* 280–346, and *Eccl.* 478–503. The group of monostrophic dyads introduced into the second episode of the *Ecclesiazusae* (893–975) begins with proöde, ABBCC*DD* EEFF. Cf. the form of the first stasimon in *Thesm.* 947–1000 in which two non-antistrophic systematic periods in the form of a pericope are followed by a triad, a dyad and a non-antistrophic period, ABCCCDDE. In *Av.* 1720–65 a monostrophic dyad has pericopic epode as well as proöde, ABCCDEF.

718. Mesodic. In this sub-class the single period separates strophe and antistrophe, ABA, *μέλος μεσῳδικὸν τριαδικόν*. Cf. *Av.* 1313–34.

719. Hephaestion (67. 16 ff.) adds two tetradic to the three normal triadic forms just illustrated, the palinodic, ABBA, and the periodic, ABBC. These combinations of systematic periods do not happen to occur in comedy, but each form of structure is there illustrated in the combination of subordinate periods within the strophe (**740 ff.**). Both occur in tragedy. The periodic form is, of course, a combination of the first and third triadic forms: proöde, strophe, antistrophe, epode.

CHAPTER XVIII

ANALYSIS OF SYSTEMATIC PERIODS

720. ALL systematic periods in comedy are melic except the recitative and melodramatic periods enumerated in **710 ff.** Unhappily, the music of none of these melic periods has been preserved, and we are reduced, in our attempt to determine the form and relation of the subordinate periods and hypermeters that constitute a strophe, to a study of their metrical structure. But this recourse is not sufficient, for metric is not adequate to deal finally with all the problems that demand solution. The original score of these melic periods, with its rhythmical and musical notation to indicate pauses and the length and pitch of syllables, would alone suffice, by plainly revealing the exact value of syllables, equations and variations in the melody, and rhythmical close, to determine the poet's complete intention as to metrical form and periodic structure. The determination, therefore, of the subordinate periods and hypermeters of which some of the melic strophes in Aristophanes are composed cannot now claim to be final, some facts remain uncertain. Nevertheless, since the Greek language was quantitative, and since Greek music was in general simple, and the melody in song was subordinate to the words, metrical form is in Greek unusually significant, and with due reservations the analysis of the systematic period may safely be attempted. The structure of most periods can be determined with reasonable certainty.

721. The difficulty of determining the periodology of the strophe without the sure indications furnished by the music is well illustrated in Hephaestion's discussion of the *ἀπολελυμένα*. In speaking of the *ἄτμητα* he says (69. 16 ff.) that their division is possible, but that the

poet has left no indications as to what his division of them was. It is manifest also in the practice of Heliodorus, who generally analyzes the strophe in comedy not into subordinate periods and hypermeters, but directly into cola.

722. The systematic periods that occur within any main division of a comedy are arranged, as we have seen (**694**), in three ways: they are in antistrophic relation, or they stand alone, or they are a combination of these two modes of arrangement. *The subordinate periods and hypermeters that constitute a melic systematic period are grouped in the same manner.* This statement rests first on the direct testimony of the practice of Heliodorus and secondly on internal evidence.

723. The testimony furnished by the practice of Heliodorus in the metrical scholia on Aristophanes is meagre but conclusive. He generally analyzes the systematic period directly into cola, but sometimes, pursuing a middle course, he groups the cola of which the strophe is composed, and then, in designating these groups, he uses precisely the phraseology he employs in grouping systematic periods. Thus in analyzing *Ach.* 929–39 = 940–51 (**86**), he calls the two subordinate tricolic periods 929–31 and 932–4, which are metrically equal and were arranged in his edition each in two *στίχοι*, a *μονοστροφικὴ δυάς*, as if they were strophe and antistrophe (**701**). Verses 935–6 constitute a third *περίοδος* and 937–9 a fourth. See the scholia on *Ach.* 929, 946, 948. He here even introduces the term *διπλῆ* (*δύο διπλαῖ*, **851, 854**), which is not normally used within the strophe (**850**), to indicate the separation of the different metrical groups, just as he employs it in the commation of the *Equites* (**294**, see Schol. *Eq.* 498) to mark the separation of the opening hypermeter, addressed to a retiring actor, from the following subordinate period, which is the real beginning of the complete parabasis.

724. The partially preserved metrical scholia on the amoebean song that closes the *Acharnians* (**599**) exhibit the same use of technical terms. The separation of the *περίοδος* which begins with 1210 (*ταλὰς ἐγὼ* etc.) from the preceding period is indicated by *διπλῆ*. The three pairs of periods in 1214–25 (1214–15 = 1216–17, 1218–19 = 1220–21, 1222–3 = 1224–5) are designated as *δυάδες τρεῖς*. To indicate, then, the structural interrelation of these periods (aa, bb, cc), Heliodorus employs precisely the phraseology by which normally he indicates the

relation of strophes. See **701**, **704**. Each of these six subordinate *περίοδοι* is dicolic.

725. Heliodorus calls *Pax* 459 – 72 = 486 – 99 (**302**) a *περικοπή* of fourteen cola. See Schol. *Pax* 459 ff. He does not indicate the point or points of division, but probably the grouping is dyadic (459–66, 467–72), and the strophe is regarded as a *περικοπὴ ἀνομοιομερὴς δυαδική*, phraseology that strictly is appropriate only to a group of unequal systematic periods (strophes). See **705**.

726. Heliodorus calls *Ach.* 489–96 (**468**) a *τριὰς μεσῳδική*, as if these subordinate periods (489–91 = 494–6, 492 f.) were a mesodic combination of three systematic periods (**718**).

727. Finally, it has already been noted (**695**, **698**) that Heliodorus uses the term *περίοδος* in the two main senses of systematic period and of subordinate period or hypermeter, that is, he applies it both to a strophe and to a part of a strophe.

It thus appears (**723 ff.**) that Heliodorus regarded the forms of structure of single systematic periods as the same as those of the combinations of systematic periods found in different main divisions of the play (**694**).

728. His practice, furthermore, establishes another fact of great importance, an intermediate stage of grouping between the subordinate period or hypermeter and the systematic period. The systematic period in *Ach.* 284–302 (**452**) consists of eight subordinate periods and hypermeters of respectively 4 5 (3) 4 12 4 5 4 12 metres. The second half repeats the first. He calls each half of this strophe *περίοδος* and the whole *δυὰς μονοστροφική*. The type of this strophe, therefore, is B (**717**) = AA, the small capital letters designating the periods intermediate between the subordinate and the systematic periods (**46**), and A = abac. Heliodorus, then, made three applications of the term *δυὰς μονοστροφική*. It might signify strophe and antistrophe (**701**), or as in *Ach.* 1214 ff. (**724**) two subordinate periods, or, as we have just seen, two equivalent combinations of subordinate periods with a hypermeter. And he used the term *περίοδος* to indicate the half of each of these combinations. *Ach.* 204–18 = 219–33 (**449**) is called a *μέλος μονοστροφικόν* (= *δυὰς μονοστροφική*, A = A). Each systematic period (*περίοδος*), A, consists of two 'monads' (= *περίοδοι*). Heliodorus does not state how

many cola each 'monad' contains, but there can be no doubt that the change of rhythm marks the division, and that the first monad or intermediate period A consists of the four trochaic tetrameters, the second B of the following paeonic cola. In this case A = AB. The phraseology of the scholium on *Pax* 856–67 (**580**) is instructive. The first five cola (856–9) in this systematic period, which constitute two subordinate periods, are exactly repeated in the following five cola (860–3). Heliodorus remarks that these two groups may be regarded as *στροφή* and *ἀντίστροφος* and the verses that follow as *ἐπῳδός*. He means, of course, that the parts of this single strophe (856–67) are arranged in an epodic group AAB, as the systematic periods are generally arranged in Pindar AAB.

Since the subject seems to be complicated, although in fact analysis proves to be simple in practice, it may be well to illustrate the method of Heliodorus by analyzing two or three odes.

729. *Pax* 856–67 = 909–21 (**580**). The metrical complex 856–67 is a systematic period A, and strophe and antistrophe together constitute a monostrophic dyad AA. Each consists of three intermediate periods (856–9 = 860–3, 864–7 in the strophe), grouped in epodic form: AAB. Each of the equal intermediate periods AA consists of two subordinate periods (856–8, two acephalous Glyconics and an acephalous Pherecratean; 859, a diiambic tetrameter = 860–2, 863). These two subordinate periods are grouped after the manner of a dyadic pericope: ab, 6 4 metres. The remaining intermediate period (864–7) is the epode, B, and consists of three catalectic subordinate periods (864, a diiambic tetrameter; 865–6, a diiambic octameter; 867, a diiambic tetrameter), which are grouped after the manner of a mesodic period: aba, 4 8 4 metres. Briefly summarized the formula is: A = A, A = AAB, A = ab, B = aba.

730. The significance for the music of the exact metrical correspondence of various parts of such a lyric as this is not to be doubted. The antistrophe (909–21) has the metrical constitution of the strophe (856–67), and all scholars agree that strophe and antistrophe in comedy were sung to the same music, unless the poet has intentionally varied their constitution (**51**). Correspondences within this metrical and musical complex must have the same significance. The air to which the first inter-

mediate period (A: 856–9) was sung was repeated in the second (A: 860–3). The tune was changed in the final intermediate period (B: 864–7), but within this period mesodic metrical structure (aba) indicates that its first and last subordinate periods (aa) were sung to the same melody.

731. All these correspondences, whether of strophe and antistrophe or of two intermediate periods or of two subordinate periods, are of the same nature. It must be sharply observed that the metrical agreement of two intermediate or subordinate periods which, it is assumed, had the same melody, *must be as exact as that between strophe and antistrophe.* Musical correspondence of periods in different rhythms, although of the same length, is an impossible assumption.

732. *Eq.* 322–32 = 397–406 (**451**): B = B (**705**). The strophe, B, consists of two intermediate periods (322–7, 328–32), which are grouped as a dyadic pericope, AB. The first intermediate period, A, consists of three subordinate periods (322–5, a paeonic octameter; 326, a trochaic tetrameter; 327, a trochaic tetrameter) grouped as a proödic period: abb, 8 4 4 metres. The second intermediate period, B (328–32), consists of three subordinate periods (328–9, a dactylic tetrameter; 330, a trochaic tetrameter; 331–2, a protracted acatalectic diiambic tetrameter), which are distinguished from one another by their rhythm and therefore cannot have been sung to the same melody, are grouped as a triadic pericope: abc, 4 4 4 metres. Summary: B = B, B = AB, A = abb, B = abc.

733. *Pax* 346–60 = 385–99 (**232**): A = A. The strophe consists of three intermediate periods (346–9, 350–7, 358–60) grouped as a triadic pericope, ABC. The first, A, consists of three subordinate periods (346, a trochaic tetrameter; 347–8, a paeonic-trochaic hexameter; 349, a trochaic tetrameter), grouped as a mesodic period, aba, 4 6 4. B consists of four subordinate periods (350, a trochaic tetrameter; 351–3, a paeonic-trochaic hexameter; 354–5, a paeonic-trochaic hexameter; 356–7, a trochaic tetrameter) grouped in palinodic (**719**) form, abba, 4 6 6 4. C consists of a single hypermeter of nine paeonic-trochaic metres. A = A, A = ABC, A = aba, B = abba, C = a.

Few strophes in Aristophanes have as complicated structure as those just analyzed. Most of them are comparatively simple.

734. The close of the *intermediate* period is generally marked

by a rhetorical pause, indicated in the text by punctuation that is commonly strong, as in the three odes just analyzed. This fact is particularly significant, since neither Aristophanes nor the Greek poets in general attempted thus to mark the close of *subordinate* periods.

735. The correct analysis of a strophe depends on the proper observation of the close of its *subordinate periods* and *hypermeters*. This close is normally indicated by catalexis, the variable syllable, or hiatus (**43**), and no period or hypermeter ends within a word. Commonly also change of rhythm indicates close, but not invariably, since certain rhythms are so concordant that they may be joined within a word. Compare, for example, *Ach.* 836–41 (**582**). Here A consists directly of three subordinate periods (836 = 837, 838–41), a diiambic tetrameter, a diiambic tetrameter, and an octameter consisting of three diiambic dimeters and an acephalous Pherecratean, the last diiambic dimeter and the Pherecratean uniting within a word. The group is arranged after the manner of an epodic triad: A = aab, 4 4 8.

736. Subordinate periods and hypermeters, then, that constitute a systematic or intermediate period are grouped in the same manner as systematic periods. See **722**. Examples of the various types follow. It will be simpler, in attempting this analysis, to begin with periods of the mixed class, corresponding to the περιοδικὰ μικτά of the general classification. See **694** and **715 ff.**

TRIADIC GROUPS

Epodic Type: A or A = aab.

737. The simplest exemplification of the epodic triad occurs in *Ran.* 416 ff. (**80**), a monostrophic octad. The structure of this little iambic strophe is 2 2 3: two catalectic dimeters with an acatalectic trimeter as epode. See von Wilamowitz, *Comment. metricum*, ii. 31, and Leo, *Plaut. cant.* 63. Compare *Thesm.* 947–52 (**589**), 4 4 8: in anapaestic rhythm, two tetrameters with an octameter as epode. *Nub.* 949–58 (**551**), 4 4 11: in Aeolic rhythm, two tetrameters with a hendecameter as epode. *Thesm.* 1136–9 (**387**), 2 2 2: in logaoedic rhythm, two catalectic dimeters with a protracted dimeter as epode. *Vesp.* 403–7 (**243**), 4 4 7: in trochaic rhythm, two tetrameters with a hepta-

meter as epode. *Av.* 451–4 (**409**), 3- 3- 4 : in logaoedic rhythm, two brachycatalectic trimeters with a tetrameter as epode. *Thesm.* 973–6 (**589**), 2 2 5 : in Aeolic rhythm, two diiambic dimeters with a diiambic pentameter as epode. *Ran.* 898–904 (**214**), 6 6 7 : in trochaic rhythm, two hexameters with a heptameter as epode. This is a large class in Aristophanes.

Proödic Type: A or A = abb.

738. Thus *Pax* 1329–32 (**584**), 6 2 2 : in Aeolic rhythm, an acephalous Glyconic hexameter as proöde to two acephalous Pherecrateans. *Ach.* 358–65 (**467**), 7 3 3 : a dochmiac heptameter as proöde to two iambic trimeters. *Eq.* 303–13 (**450**), 18 4 4 : a paeonic hypermeter of eighteen metres (see **40**) as proöde to two trochaic tetrameters. *Ran.* 895–7 (**214**), 2 3 3 : an anapaestic dimeter as proöde to two trochaic trimeters. *Eq.* 322–7 (**451**), 8 4 4 : a paeonic octameter as proöde to two trochaic tetrameters.

Mesodic Type: A or A = aba.

739. Thus *Pax* 864–7 (**580**), 4 8 4 : in Aeolic rhythm, two diiambic tetrameters with a diiambic octameter as mesode. *Pax* 939–42 (**583**), 4 4 4 : two diiambic tetrameters with an anapaestic tetrameter as mesode. *Av.* 1313–17 (**406**), 4 2 4 : in simplified logaoedic rhythm, two logaoedic tetrameters with an iambic dimeter as mesode. *Pax* 346–9 (**232**), 4 6 4 : in paeonic-trochaic rhythm, two tetrameters with a hexameter as mesode.

TETRADIC GROUPS

740. Hephaestion (66. 24 ff.) defines the epodic, proödic, and mesodic combinations of systematic periods as groups in which *συστήμασιν ὁμοίοις ἀνόμοιόν τι ἐπιφερέται*, AAB, ABB, ABA, and continues : *δηλονότι ἐπ' ἔλαττον μὲν τοῦ τῶν τριῶν ἀριθμοῦ οὐκ ἂν γένοιτό τι τοιοῦτον, ἐπὶ πλεῖον δὲ οὐδὲν αὐτὸ κωλύει ἐκτείνεσθαι· γίνεται γὰρ ὥσπερ τριὰς ἐπῳδική, οὕτω καὶ τετρὰς καὶ πεντὰς καὶ ἐπὶ πλεῖον*. He here uses the term *τριὰς ἐπῳδική* in a general sense that includes all three groups. He notes two forms of the *τετράς* (67. 16 ff.), but does not exemplify the *πεντάς* and *ἑξάς*. The practice of Aristophanes, however, in

his combinations of subordinate periods and hypermeters within a systematic period, clearly illustrates Hephaestion's meaning when dealing with combinations of systematic periods with one another. See **719**.

741. Tetradic and pentadic combinations of subordinate periods and hypermeters arose by process of accretion. Tetrads and pentads were a growth. Every tetrad reveals one of the three triadic groups aab, abb, aba, as the underlying form. The accretion is a proöde or epode, with a strong inclination to epodic rather than proödic structure. Similarly, the basis of every pentad is a tetrad of established form, with proöde or epode added.

742. The commonest form of the epodic tetrad is the group aab with epode. Thus arose *aabc*. The epode of the tetrad consisted not of one subordinate period, but of two, with amplification of the melody by the addition of a new strain. Thus *Ran.* 398–402 (**82**), 3 3 5 3: in iambic rhythm, two catalectic trimeters and a catalectic pentameter, with the same ephymnium, an acatalectic trimeter, as epode in each of the three strophes. See von Wilamowitz, *Comment. metricum* ii. 31; and Leo, *Plaut. cant.* 63. The former would make similar analysis (4 4 6 2) of *Ach.* 836 ff. (**582**), ending the ode with the colon Reizianum, as an independent period, notwithstanding hyphenation in 840. Compare also *Ran.* 814–17 (**346**), 3 3 3- 2: two dactylic trimeters and a brachycatalectic dactylic trimeter, with a catalectic trochaic dimeter as epode.

743. But the fourth subordinate period is often not simply a clausula, but a unit of independent proportions. Thus *Plut.* 302–8 (**88**), 4 4 6 7: in iambic rhythm, two tetrameters and a hexameter, with a heptameter as epode. *Av.* 1470–81 (**215**), 6 6 4 8: in trochaic rhythm, two hexameters and a tetrameter with an octameter as epode. *Ach.* 208–18 (**449**), 6 6 5 8: in paeonic rhythm, two hexameters and a pentameter with an octameter as epode. *Lys.* 619–25 (**230**), 4 4 4 5: in paeonic-trochaic rhythm, two paeonic-trochaic tetrameters and a trochaic tetrameter with a paeonic-trochaic pentameter as epode.

744. If the last subordinate period reverts to the melody of the opening period, the type becomes aaba, with simplification of the melody. Thus *Lys.* 614–18 (**230**), 4 4 6 4: two trochaic tetrameters and a protracted iambic hexameter with a third

trochaic tetrameter as epode. The rhythm of this intermediate period is iambo-trochaic.

745. Hephaestion, as we have seen (**740**), recognizes tetradic, pentadic, and even more elaborate forms of *ποιήματα μικτά*, and he records (67. 16 ff.) two tetradic groups, the 'periodic,' ABBC, and the 'palinodic,' ABBA. These are both represented in the grouping of the subordinate periods that constitute a strophe. It is obvious that the 'periodic' form arose by accretion of a proöde to the epodic triad, forming *abbc*, or of an epode to the proödic triad, forming *abbc*. In other words, abbc is a pair of equal periods with both proöde and epode. Thus *Nub.* 1303–10 (**581**), 5 4 4 7: in Aeolic rhythm, a pentameter, consisting of a diiambic trimeter and an acephalous Pherecratean, as proöde, two diiambic tetrameters, and a diiambic heptameter as epode. *Thesm.* 352–60 (**560**), 4 2 2 9: in Aeolic rhythm, a diiambic tetrameter as proöde, two diiambic dimeters, and a nonameter as epode, consisting of a polyschematist dimeter and trimeter and two Glyconics.

746. The last member of the 'periodic' group just considered may be identical with the opening period, giving abba, with simplification of the melody. This is Hephaestion's 'palinodic' group. As the name implies, it closes with the same musical strain with which it begins. (Compare the group aaba, **744**.) Thus *Ach.* 489–96 (**468**), 4 3 3 4: a dochmiac tetrameter as proöde, two iambic trimeters, and a second dochmiac tetrameter as epode that repeats the melody of the first period. *Ach.* 1008–17 (**83**), 6 4 4 6: in iambic rhythm, a hexameter as proöde, two tetrameters and a second hexameter as epode. *Pax* 350–7 (**232**), 4 6 6 4: in paeonic-trochaic rhythm, a trochaic tetrameter as proöde, two paeonic-trochaic hexameters, and a second trochaic tetrameter as epode.

747. The first member of the 'periodic' tetrad may anticipate the melody of the paired periods that follow and the type then becomes aaab. Thus *Ran.* 534–40 (**217**), 6 6 6 4: in trochaic rhythm, a hexameter as proöde that anticipates the melody of the two hexameters that follow, and a tetrameter as epode. The musical effect was that of a monostrophic triad with epode. Compare *Pax* 114–18 (**345**), 2 2 2 5: in dactylic rhythm, three dimeters with a pentameter as epode. *Ran.* 1370–7 (**218**), 2 2 2 10: in trochaic rhythm, three dimeters with a decameter as epode.

748. A tetradic group arose from the mesodic triad aba by

accretion of an epode, forming *abac*. Thus *Av.* 676–84 (**546**), 2- 6 2- 8 : in Aeolic rhythm, two brachycatalectic polyschematist dimeters that enclose a Glyconic hexameter with a Glyconic octameter as epode. *Ach.* 294–302 (**452**), 4 5 4 12 : two trochaic tetrameters that enclose a paeonic pentameter, with a paeonic dodecameter as epode. *Av.* 455–9 (**409**), 2- 5 2- 3 : in simplified logaoedic rhythm, two anapaestic penthemimers that enclose a logaoedic pentameter, with a logaoedic trimeter as epode.

749. If the last period of this tetrad repeats the melody of the paired periods, the type is abaa. (Compare the groups aaba **744** and abba **746**.) Thus *Vesp.* 338–41 (**238**), 4 2 4 4 : in trochaic rhythm, two tetrameters that enclose a paeonic-trochaic dimeter, with a third tetrameter as epode.

750. A second tetradic group arose from the same mesodic triad aba, by accretion of a proöde, forming *abcb*. Thus *Eccl.* 478–82 (**85**), 1 4 5 4 : an anapaestic monometer as proöde to two iambic tetrameters that enclose an iambic pentameter. *Thesm.* 679–85 (**472**), 3 3 4 3 : an iambic trimeter as proöde to two dochmiac trimeters that enclose an acatalectic trochaic tetrameter. *Vesp.* 733–5 (**469**), 2 1 4 1 : an acephalous iambic dimeter as proöde to two dochmii that enclose an acatalectic iambic tetrameter. *Thesm.* 114–25 (**429**), 5 6 7 6 : in ionic rhythm, a pentameter as proöde to two hexameters that enclose a heptameter.

PENTADIC GROUPS

751. Pentads arose by accretion of an epode or proöde to one of the tetrads just described. The epodic pentad *abbcd*, for example, is the 'periodic' tetrad with epode. Thus *Eq.* 616–23 (**231**), 4 4 4 2 8 : in paeonic-trochaic rhythm, a periodic tetrad composed of a trochaic tetrameter, two paeonic-trochaic tetrameters and a dimeter, with a trochaic octameter as epode of the tetrad. *Eq.* 1264–73 (**493**), 5- 5 5 5 5 : a hypercatalectic prosodiac tetrameter, two enoplic pentameters and an enoplic pentameter of different form, with a prosodiac pentameter as epode.

752. The converse of this is the proödic pentad *abccd*, formed from the 'periodic' tetrad by accretion of a proöde. Thus *Thesm.* 776–84 (**286**), 1 2 4 4 6 : in anapaestic rhythm, a monometer as proöde to a periodic tetrad composed of a dimeter, two tetrameters, and a hexameter.

753. But the proöde is sometimes not simply a brief introductory strain, but a unit of independent proportions. Thus *Ach.* 665–75 (**453**), 6 8 4 4 9 : in paeonic rhythm, a hexameter as proöde to an octameter, two tetrameters and a nonameter. *Eq.* 551–64 (**553**), 10 6 3 3 8 : in Aeolic rhythm, a choriambo-iambic decameter as proöde to a choriambo-iambic hexameter, two catalectic lesser Asclepiadeans and a Glyconic octameter.

754. The proöde of this pentad may anticipate the first period of the following periodic tetrad, giving the form aabbc, with simplification of the melody. (Compare the tetrad aaab **747**.) Thus *Ach.* 929–39 (**86**), 7 7 2 2 8 : in iambic rhythm, a heptameter as proöde that anticipates the melody of the first period of the following periodic tetrad composed of a heptameter, two dimeters and a heptameter. The musical effect to this anticipation was a group that consisted of two monostrophic dyads (aabb) with an epode (c).

755. From this pentad by addition of an ephymnium arises one of the two hexads found in Aristophanes, aabbcd. See *Av.* 1748–54 (**588**), 4- 4- 2- 2- 2 2 : mainly in dactylic rhythm, a brachycatalectic tetrameter as proöde to a brachycatalectic tetrameter, two brachycatalectic dimeters and a dimeter, with a Pherecratean as epode.

756. The palinodic group also became pentadic by accretion of an epode, giving abbac. Thus *Lys.* 291–5 (**370**), 4 2 2 4 3 : in trochaic rhythm, a palinodic tetrad composed of a tetrameter, two dimeters and a second tetrameter, with a protracted trimeter as ephymnium.

757. The final epode may repeat the melody of the first and last periods of the tetrad, giving abbaa. Thus *Eq.* 756–60 (**91**), 4 4 4 4 4 : in iambic rhythm, a palinodic tetrad composed of a tetrameter, two protracted tetrameters and a tetrameter, with a tetrameter as epode that repeats the melody of the first and fourth periods. The musical effect of this repetition was a group that consisted of a proöde (a) and two monostrophic dyads (bbaa), of which the second reverted to the melody of the proöde. *Av.* 1058–64 (**455**), 2 4 4 2 2 : in anapaestic rhythm, a paroemiac, two tetrameters and two paroemiacs.

758. A hexad occurs in which the central pair of periods in the palinodic group abba is repeated, giving abbbba. See *Lys.* 793–804 (**242**), 8 2 2 2 2 8 : two paeonic-trochaic octameters

enclosing two pairs of trochaic dimeters. The evident pairing of parts in the dialogue in 797–800 forbids the division of this hexad into two intermediate periods, proödic, abb, and epodic, aab.

759. The basis of each of the foregoing pentads is a 'periodic' or 'palinodic' tetrad. Other tetrads also underlie pentadic groups. Thus from the familiar tetrad aabc (**742**) arose the pentad *aabc*d by accretion of an epode, as in *Ran.* 372–7 (**301**), 2 2 2- 3 2 : in anapaestic rhythm, a tetrad composed of two paroemiacs, a brachycatalectic dimeter and a catalectic trimeter, with an acatalectic dimeter as epode. *Lys.* 1287–94 (**408**), 4 4 4 2 3 : in simplified logaoedic rhythm, two logaoedic tetrameters, a trochaic tetrameter and a catalectic trochaic dimeter, with a protracted trochaic trimeter as epode.

760. From the variant aaba (**744**) of this tetrad, by accretion of an epode that repeated its prevailing melody, arose the pentad aabaa. Thus *Pax* 1305–10 (**87**), 4 4 2 4 4 : in iambic rhythm, a tetrad composed of two tetrameters, a dimeter and a tetrameter, with a final tetrameter as epode that repeats the melody of the first, second, and fourth periods. The musical effect of this repetition was a group consisting of two equivalent monostrophic dyads (aa, aa) enclosing a mesode (b).

761. The pentad *abac*d arose by accretion of an epode to the tetrad abac (**748**). Thus *Ach.* 1150–61 (**565**), 5 4 5 7 6 : in Aeolic rhythm, a tetrad composed of a pentameter, a tetrameter, a second pentameter and a diiambic heptameter, with a protracted diiambic hexameter as epode. See von Wilamowitz, *Comment. metricum*, ii. 31. *Lys.* 954–79 (**287**), 9 6 9 12 13 : in anapaestic rhythm, a nonameter, a hexameter, a second nonameter and a dodecameter, with a hypermetrical period of thirteen metres as epode.

762. The pentad *abcb*d arose by accretion of an epode to the tetrad abcb (**750**). Thus *Thesm.* 433–42 (**414**), 2 6 2 6 9 : in simplified logaoedic rhythm, a paroemiac and two logaoedic hexameters that enclose a logaoedic dimeter, with a trochaic nonameter as epode.

763. The epode of the foregoing pentad might revert to the melody of the first period, giving abcba. Thus *Lys.* 1279–86 (**408**), 4 3 2 3 4 : in simplified logaoedic rhythm, a tetrad composed of a tetrameter and two trimeters that enclose a dimeter,

with a second tetrameter as epode that repeats the melody of the first period.

764. The following table summarizes the triads, tetrads, pentads, and hexads found within the strophe in comedy and shows their relations to one another:—

aab (737)	*aabc* (742 f.)	*aabcd* (759)
	aaba (744)	aabaa (760)
	abbc	
abb (738)	*abbc* (745)	*abbcd* (751)
		abccd (752 f.)
		aabbc (754) aabbcd (755)
	abba (746)	abbac (756) abbbba (758)
		abbaa (757)
	aaab (747)	
aba (739)	*abac* (748)	*abacd* (761)
	abaa (749)	
	abcb (750)	*abcbd* (762)
		abcba (763)

765. These are the structural forms in which, in the mixed class (**736 ff.**), the subordinate periods and hypermeters that constitute a systematic or intermediate period appear to be arranged in Aristophanes. In each combination, identity of metrical structure indicates that at least two of the subordinate periods or hypermeters were sung to the same melody with effect of simplifying the melody to which the larger period as a whole was sung. The variants of the normal types, such as aaba, abba, etc. (indented in the table), are due to the same disposition to simplify musical expression.

766. Other forms of strophic structure occur than those of the mixed type. These, like the preceding, are direct imitations of corresponding groupings of systematic periods. Examples of the different types follow.

Monostrophic Type: A or A = aa or aaa.

767. The grouping of the subordinate periods in an intermediate period may be that of a monostrophic dyad (**701**). Thus (aa) *Eccl.* 293–5 (**578**), 6 6: in Aeolic rhythm, two acephalous Glyconic hexameters in correspondence. Compare the following intermediate period in *Eccl.* 296–9.

768. In one instance in Aristophanes the grouping of the

subordinate periods of a systematic period is that of a monostrophic triad (**701**). The three subordinate periods are all equal (aaa). *Nub.* 1345–50 (**576**), 5 5 5 : in Aeolic rhythm, a triad in which each subordinate period consists of a diiambic trimeter and an acephalous Pherecratean. In the last period these are connected within a word.

Pericopic Type: A or A = ab, abc, etc.

769. The grouping of subordinate periods and hypermeters in a systematic or intermediate period is often that of a *περικοπὴ ἀνομοιομερής* (**705**). Both the dyadic, ab, and triadic, abc, forms are common, and tetrads, abcd, and even pentads, abcde, occur. There was no repetition of any part of the melody in these periods. On the significance of this fact, see **777**. Musically these are the most elaborate periods in Aristophanes.

770. Thus, in illustration of pericopic dyads, *Av.* 851–8 (**93**), 11 6 : in iambic rhythm, hendecameter and hexameter. See von Wilamowitz, *Comment. metricum*, ii. 31. *Vesp.* 1326–31 (**371**), 5 6 : in trochaic rhythm, pentameter and hexameter. *Eq.* 498–506 (**294**), 10 7 : in anapaestic rhythm, decameter and heptameter. *Vesp.* 1518–22 (**494**), 4 6 : in prosodiac rhythm, tetrameter and hexameter. *Eq.* 1111–20 (**571**), 8 12 : in Aeolic rhythm, acephalous Glyconic octameter and dodecameter. *Eccl.* 952–3 (**415**), 2 4 : in trochaic rhythm, protracted dimeter and tetrameter. *Thesm.* 101–6 (**429**), 8 6 : in free ionic rhythm, octameter and hexameter. *Pax* 856–9 (**580**), 6 4 : in Aeolic rhythm, acephalous Glyconic hexameter and diiambic tetrameter.

771. The subordinate periods and hypermeters grouped in a systematic or intermediate period often constitute a pericopic triad, abc. Thus *Nub.* 510–17 (**561**), 3 4 8 : anapaestic trimeter, Aeolic tetrameter and octameter. *Vesp.* 1335–41 (**371**), 2 6 6 : iambic dimeter and hexameter and trochaic hexameter. *Vesp.* 1450–61 (**548**), 4 6 14 : in Aeolic rhythm, tetrameter, hexameter and hypermeter of fourteen metres. *Thesm.* 520–30 (**222**), 2 14 9 : anapaestic dimeter, trochaic hypermeter of fourteen metres, and trochaic nonameter. *Av.* 1065–71 (**455**), 8 4 7 : paeonic octameter, anapaestic tetrameter and paeonic heptameter. *Eccl.* 289–92 (**578**), 4 8 4 : iambic tetrameter, and acephalous Glyconic octameter and tetrameter. *Vesp.* 278–80 (**499**), 4- 6 2 :

hypercatalectic prosodiac trimeter, enoplic hexameter and ionic dimeter.

772. The subordinate periods and hypermeters grouped in a systematic or intermediate period often constitute a pericopic tetrad, abcd, or even pentad, abcde. No part of the melody is repeated. Thus *Pax* 1127–39 (**454**), 8 12 6 2: iambic octameter, paeonic dodecameter, trochaic hexameter and dimeter. *Nub.* 563–74 (**558**), 6 7 5 8: choriambo-iambic hexameter and heptameter, simplified logaoedic pentameter, and an octameter composed of a polyschematist tetrameter and a Priapean. *Ran.* 1099–1108 (**236**), 4 8 6 10: in trochaic rhythm, tetrameter, octameter, hexameter, and decameter. *Thesm.* 126–9 (**429**), 2 3 2 2: dactylic dimeter and trimeter, catalectic iambic dimeter and acephalous Glyconic. *Av.* 1720–5 (**588**), 3 2 3 4: trochaic trimeter, iambic dimeter, iambic trimeter, and Aeolic tetrameter. *Pax* 775–84 (**497**), 4 2 7 5: enoplic tetrameter and dimeter, prosodiac heptameter and enoplic pentameter. Pentads occur. Thus *Lys.* 321–34 (**563**), 7- 8 4 5 10: in Aeolic rhythm, brachycatalectic heptameter, octameter, tetrameter, pentameter, decameter. *Vesp.* 1265–74 (**457**), 6 4 8 5 6: in trochaic rhythm, hexameter, tetrameter, octameter, pentameter, and hexameter, with return in the last period to the melody of the first period (abcda).

Indivisible Periods: A or A = a.

773. A systematic or intermediate period sometimes lacks all indications of division into subordinate periods or hypermeters, its cola being continuously connected by synaphea. Thus *Eq.* 973–6 (**544**) consists of three Glyconic dimeters and a Pherecratean, and *Ran.* 384–8 (**89**) of five iambic dimeters. Only the last colon in each is catalectic, and no colon ends in a variable syllable or is separated from the following colon by hiatus. Compare also *Eccl.* 893–9 (**220**): a trochaic hypermeter of five dimeters, a trimeter, and a dimeter. *Av.* 1188–95 (**465**): a dochmiac systematic period of four dimeters. *Vesp.* 863–7 (**300**): an anapaestic hypermeter of three dimeters, a monometer and a paroemiac. *Av.* 209–22 (**285**): an anapaestic hypermeter of twelve dimeters, a monometer and a paroemiac. *Nub.* 1206–13 (**92**): an iambic hypermeter of seventeen metres. *Pax* 358–60 (**232**): a paeonic-trochaic nonameter.

Periods with Refrain.

774. In a few odes in Aristophanes the regular structure is broken by a short clause that seems to have been merely a refrain, repeating the melody of the last colon of the preceding subordinate period. For example, in *Lys.* 781–804 (**242**), a song in popular form that is in many particulars instructive, verses 781–92, A, seem to be grouped as abc, 6 9 + 4. The rhythm is paeonic-trochaic. A hexameter (781–3) is followed by a nonameter (784–8) that ends with the strain τοῖς ὄρεσιν ᾤκει, – ⏑ ⏑ · ⏑ | – · –, a dimeter of unique metrical form that is exactly repeated in the three cola that follow. It seems probable that these three cola were sung to the melody of the preceding clausula. The third period (792), a tetrameter, ends with the same strain. Thus also in *Ran.* 1251–60 (**545**), the type seems to be aab, 6 6 4 +, two Glyconic hexameters followed by a Glyconic tetrameter. The two cola that follow (1259, 1260), both Pherecrateans, may have been, in the music, no more than a refrain of the strain that ended the third period. *Vesp.* 526–37 (**566**), an intermediate period, is apparently palinodic 6 4 4 6 +, two Aeolic hexameters enclosing two diiambic tetrameters, followed by three cola (535, 536, 537) that repeat the final colon of the preceding period. *Av.* 1731–6 (**588**), abb, 8 2 2 + : acephalous Glyconic octameter followed by two Pherecrateans, with words and melody of the last repeated in the following final colon.

775. In the foregoing analyses (**737 ff.**), the normal indications of the close of the subordinate period and hypermeter, catalexis, variable syllable, hiatus (**43**), are strictly regarded. No subordinate period or hypermeter has been assumed whose close was not marked by one of these or by a change of rhythm. But while the variable syllable and hiatus, since they are not allowed within a subordinate period or hypermeter, clearly denote that the period has reached its close, and are therefore never to be ignored, nevertheless a combination of cola that constitute a true period may lack both these indicia (**44**). This fact is established by the correspondence of acatalectic subordinate periods in strophe and antistrophe of which one ends with variable syllable or hiatus but the other does not. Thus we should connect *Nub.* 1313–14 (**581**) with the following dimeters, if the variable vowel in which

the corresponding period of the strophe ends (1305–6) did not show that each is an acatalectic iambic tetrameter. Paeonic verse, in particular, which avoids catalexis (**437**), abounds in illustrations of this principle. Cf. *Ach.* 208–10 = 223–5^{V}, hexameters; 211–13^{V} = 226–8, hexameters; 214–15 = 229–30^{H}, pentameters (**449**). Cf. also *Ran.* 814^{H} = 818 = 822 = 826 and 815^{V} = 819 = 823 = 827, dactylic trimeters (**346**); *Vesp.* 275^{H} = 282^{b}–3^{a}, enoplic tetrameters (**499**); *Av.* 1731–4^{V} = 1737–40 (**588**), acephalous Glyconic octameters. It follows, of course, that all indications of the close of a subordinate period or hypermeter may be lacking in both strophe and antistrophe in a particular instance. In *Eccl.* 938–41 = 942–5 (**567**) Aristophanes has imitated a popular form of scolium. The rhythm is Aeolic and the stanza consists of four cola, two Phalaeceans, and a dimeter and a trimeter. The third colon in Aristophanes lacks all indications of periodic close, so that the third and fourth cola seem to constitute a pentameter, but in other occurrences of this strophe the third colon ends with variable syllable, as in Ath. XV. 694 e, and there is no doubt that each colon is a subordinate period and the strophe is a tetrad of the form that is commonest in Aristophanes, aabc.

776. It is just here that metre fails to furnish complete evidence as to the periodic structure of the strophe. See **720**. A subordinate period or hypermeter may end in an acatalectic colon of which the last syllable is not marked by hiatus or variable vowel. This does not often happen in lyric poetry such as Pindar's, in whose odes the strophe is repeated again and again, but in Aristophanes correspondence is generally confined to two strophes (strophe and antistrophe), and many songs are non-antistrophic. It is therefore possible that some combinations of cola entered in this book as single subordinate periods or hypermeters may really have been two or more periods, each with its proper musical cadence. But a period that lacks the customary indicia of close should be sharply inspected before acceptance. A period thus theoretically constituted must rigidly conform to two requirements, it must be an established form of verse and the systematic or intermediate period of which it is a part must be of normal type. In *Plut.* 316 ff. (**88**), the non-antistrophic period (316–21) is apparently a pericopic dyad, ab, 4 12, but it may have been a mesodic triad, ab′a, 4 8 4, consist-

ing of two iambic tetrameters enclosing an acatalectic octameter. In *Nub.* 483 ff. (**85**), the first intermediate period of the strophe (483–8) is apparently a pericopic triad, abc, 4 6 10, but it may have been a palinodic tetrad, abb′a, 4 6 6 4, consisting of two iambic tetrameters enclosing two hexameters. In *Ran.* 875 ff. (**347**), the non-antistrophic period is apparently a pericopic pentad, abcde, 5 6 2 4 4, but it may consist of two intermediate periods AB (875–8, 879–84), with A a proödic triad, ab′b, 5 3 3, consisting of a dactylic pentameter as proöde to two trimeters, and B a pericopic triad, abc. In *Ach.* 971 ff. (**456**), the first strophe (971–5) of the pericope is apparently a pericopic dyad, ab, 10 6, but it may have been an epodic triad, aa′b, 5 5 6, consisting of two pentameters in correspondence with one another with a hexameter as epode. In *Lys.* 286 ff. (**370**), the first five cola (286–90) apparently constitute a single hendecametrical hypermeter, but they may have been sung as a mesodic triad a′b′a, 4 3 4, consisting of two syncopated iambic tetrameters enclosing a trimeter. In *Nub.* 457 ff. (**500**), the prosodiac and enoplic intermediate period B (461–75) is apparently a pericopic dyad ab, 7–18, but it may have been a periodic tetrad, ab′b′c, 7–7 7 4, consisting of a hypercatalectic prosodiac hexameter as proöde, two enoplic heptameters, and an enoplic tetrameter as epode. In all these cases, the music would instantly have revealed whether or not the assumed correspondences existed. Some of them seem probable, but it is obvious that the process by which they are now determined is arbitrary. Examples might be multiplied.

777. It should be observed that the melody of a strophe was simplified precisely as the number of its subordinate periods that were in correspondence was increased. Many of the songs in Aristophanes are simple, but it is inherently improbable that all of them were of this type. The pericopic form of structure, therefore, in which the pericopic period was sung to a melody without recurrences, was normal. Such a melody was specially adapted to situations that were lively or unusual and to sentiments that were spirited or elevated or vehement. It is from this point of view that the melic hypermeter, which is of frequent occurrence in Aristophanes and is composed in nearly all rhythms, is to be regarded. It is a normal and useful form. Compare the trochaic hypermeter in *Eccl.* 893–9 (**220**), the anapaestic in *Nub.* 711–22 (**289**), the dactylic in *Nub.* 276–86

(**344**), the paeonic in *Eq.* 303–11 (**450**),[1] the ionic in *Ran.* 326–36 (**427**), the choriambic in *Vesp.* 1455–61 (**548**). The assumption is justifiable that the melody of hypermeters such as these was continuously sustained without recurrences from the beginning to the close.

Stichic Period

778. A melic period remains to be considered which resembles the hypermeter in form, but in reality is far removed from it. This is the period in which periodic verse trenches upon stichic (**689**). Groups of tetrameters, namely, in iambic, trochaic or anapaestic rhythm and of trimeters in dactylic rhythm, all forms of recitative verse in familiar use in comedy, sometimes occur as melic systematic or intermediate periods. Cf. *Eccl.* 489–92 (**85**), *Ach.* 204–7 (**449**), *Pax* 729–33 (**295**), *Ran.* 1528–33 (**348**). Groups of paeonic-trochaic, paeonic and prosodiac tetrameters are similarly used. Cf. *Vesp.* 415–29 (**243**), 1275–83 (**457**), 1528–37 (**494**). Each of the 'verses' thus used constitutes a subordinate period. Those in iambic, trochaic, anapaestic, paeonic-trochaic, and prosodiac rhythm are all catalectic, except in the group found in *Plut.* 290–5 (**88**), in which the fourth tetrameter is acatalectic, but is separated from the fifth by hiatus. Different rhythms may be combined in the same group as in *Pax* 729–33 (**295**) anapaestic and trochaic, in *Ach.* 976–85 (**456**) paeonic and trochaic. These groups were often rendered by the leaders of the half-choruses or by actors or by both. It is now impossible to determine how the subordinate periods, all of the same length, in any stichic period were grouped in the melody. The extreme assumptions, on the one hand that the subordinate periods in any given period were all sung to the same air (e.g. aaaaa), on the other that the melody to which they were sung was without recurrences (e.g. abcde), are both unlikely. Within these extremes a great variety of combinations was possible.

[1] Compare the long paeonic hypermeters in the Delphian Hymns to Apollo, published by Weil, with the accompanying music by Théodore Reinach, in *Bulletin de correspondance hellénique* xvii. (1893), 569 ff., 584 ff. (note particularly 593 ff.), and xviii. (1894), 345 ff. (note 348), 363 ff., with Pl. xix.

CHAPTER XIX

VARIOUS MATTERS

Catalexis

779. Rossbach and Westphal hold that the catalectic metres of iambic and anapaestic cola are protracted, and that the protraction these rhythms suffer affects the long syllable that precedes the omitted primary time or times. The rhythmical value (**31**), for example, of such a catalectic iambic trimeter as ⏑ – · – ⏑ – ⏑ – – is ⏑ ⏖ – ⏑ – ⏑ – ⏑ ⏖ – (**3**), not ⏑ – ⏖ ⏑ – ⏑ – ⏑ – – ∧. See **33**. They assume, therefore, that the catalectic metre in such a colon as this is rhythmically identical with the protracted metre that precedes, and they thus differentiate iambic and anapaestic from all other rhythms, in which they rightly hold that a catalectic colon is followed by a pause, while the corresponding acatalectic colon is complete. Their theory of iambic and anapaestic catalexis has been so generally accepted that the evidence by which they endeavour to establish it demands consideration.[1]

780. It is to be observed, first, that their general theory of protraction in iambic verse is disproved by evidence that has been made available since the publication of the last edition of their *Theorie der musischen Künste*. They hold (*Spec. Metrik*[3],

[1] Rossbach and Westphal, *Rhythmik*[3], 177 f., *Allg. Metrik*[3], 173 ff., 272 ff., *Spec. Metrik*[3], 7 f., 179. Rossbach first proposed the doctrine in *Rhythmik*[1], 85 ff., but he places dependence on the evidence supposed to be furnished by the Hymns to Helios and Nemesis much less confidently in the first presentation of his theory than in subsequent editions. See *Rhythmik*[1], 88. See also *Allg. Metrik*[1], 471 ff., *Spec. Metrik*[1], 7 f., 137 ff. The doctrine is maintained by Westphal in the second edition of their *Metrik*. See *Allg. Metrik*[2], 155 ff., *Spec. Metrik*[2], 329 f., 445, and note the concession on p. 330. The tone of the statement in the third edition is dogmatic.

179) that in such an iambic colon as ⏑ – ⏑ – · – ⏑ – the *χρόνος κενός* (31) is taken up not by the following, but by the preceding long syllable, so that the colon cited becomes by protraction ⏑ – ⏑ ⌊ – ⏑ – (⏑ – ⏑ –⏑ – ⏑ –). But in the fragment of Aristoxenus's *Principles of Rhythm* recovered in Oxyrhynchus, five cola are quoted and rhythmized as follows (Grenfell and Hunt, *Oxyr. Papyri*, i. 15):—

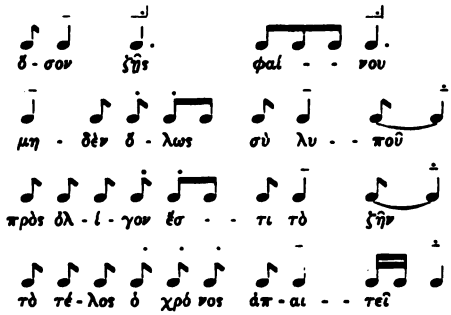
ἔνθα δὴ ποικίλων ἀνθέων	⌊ ⏑ – ⌊ ⏑ – ⌊ ⏑ –
ἄμβροτοι λείμακες	⌊ ⏑ – ⌊ ⏑ –
βαθύσκιον παρ' ἄλσος ἀβροπαρθένους	⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
εὐιώτας χόρους	⌊ ⏑ – ⌊ ⏑ –
ἀγκάλαις δέχονται	⌊ ⏑ – ⏑ – –

Aristoxenus's 'foot' is here the diiambic metre. He has just illustrated the use of the protracted ditrochaic metre – ⏑ ⌊, and in introducing the quoted hypermeter notes that, in the protracted diiamb ⌊ ⏑ –, the triseme syllable, *ἡ περιέχουσα ξυλλαβή*,[1] is placed in a position the reverse of that which it has in the protracted ditrochee. His comment on the hypermeter is as follows: *ἐν τούτῳ γὰρ οἵ τε πέντε πρῶτοι πόδες οὕτω κέχρηνται τῇ λέξει καὶ πάλιν ἕτεροι τρεῖς.* Farther on (p. 17) he analyzes the protracted diiamb ⌊ ⏑ – as follows: *ὥστε τὴν μὲν πρώτην ξυλλαβὴν ἐν τῷ μεγίστῳ χρόνῳ κεῖσθαι, τὴν δὲ δευτέραν ἐν τῷ ἐλαχίστῳ, τὴν δὲ τρίτην ἐν τῷ μέσῳ.* The diiambic colon ⏑ – ⏑ – · – ⏑ –, therefore, is to be rhythmized thus: ⏑ – ⏑ – ⌊ ⏑ –, not thus: ⏑ – ⏑ ⌊ – ⏑ –. The facts adduced completely invalidate Westphal's attempt (*Rhythmik*[3], 128) to establish ⏑ – ⏑ ⌊ as a *χρόνος τῆς ῥυθμοποιίας ἴδιος* of greater compass than the *χρόνος ποδικός*, and nullify whatever support this doctrine may be supposed to give to his theory of iambic catalexis (*Allg. Metrik*[3], 274 f.).

781. The form of the protracted iambic metre that occurs most frequently is that just discussed, · – ⏑ –. A second but rarer form (73) is ⏑ – · –. We should expect this, under the operation of the principle manifest in ⌊ ⏑ –, to be rhythmized as ⏑ – ⌊, but Rossbach and Westphal hold, as already stated, that it becomes ⏑ ⌊ –. This conclusion is disproved by an inscription from Asia Minor published by Sir William Ramsay in the *Bulletin de correspondance hellénique* in 1883, but not fully

[1] See Weil, *Études de rhythmique*, 200 ff.

interpreted till 1891.[1] This is the work of a certain Seikelos, of the first century of the Christian era, and consists of a protracted acatalectic iambic octameter, with musical setting, marks to indicate the rhythmization, and *στιγμαί* on the theses of the *metres*. The inscription is well preserved, but has so much detail that scholars are not agreed as to a few readings. I give the transcription of M. Reinach, but do not indicate the position of the notes on the staff, in order not to distract attention from the metrical and rhythmical facts revealed by the song. Short syllables, here indicated by the eighth note, are not marked in the inscription; long syllables, if not completely resolved into shorts in the music, have either – or ⌟ (the equivalent of ⏑).



The iambic metre here assumes the following forms in the melody: ⏑ – ⏑ –; ⏑ ⏑ ⏑ ⏑; ⏑ – ⏑ –, ending in a logaoedic anapaest (**389**); – ⏑ ⏑ ⏑, iambic choriamb (**71**), with its last syllable resolved; ⏑ – ⌟ and ⏑ ⏑ ⏑. Metrical values, stated from the point of view respectively of syllables and musical notes, are as follows:—

λέξις	μέλος
⏑ – · – · – · –	⏑ – ⌟ ⏑ ⏑ ⌟
– ⏑ ⏑ – ⏑ – · –	– ⏑ ⏑ ⏑ ⏑ – ⏑ –
⏑ ⏑ ⏑ – ⏑ – · –	⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
⏑ ⏑ ⏑ ⏑ ⏑ – · –	⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ –

[1] See Ramsay, *Bulletin de corr. hell.* vii. (1883), 277 f.; C. Wessely, *Reste griechischer Musik*, Wien, 1891; Wessely and Ruelle, *Revue des Études grecques* v. (1892), 266 ff.; O. Crusius, *Philologus* l. (1891), 163 ff., lii. (1893), 160 ff.; Th. Reinach, *Bulletin de corr. hell.* xviii. (1894), 365 ff., with excellent facsimile and transcription, plates xiii. and xxiii.; D. B. Monro, *Modes of Ancient Greek Music*, 89 ff., 133, with supplementary note; F. A. Gevaert, *La Mélopée antique* (1895), 46, 386 f.; K. von Jan, *Musici scriptores Graeci, supplementum* (1899), 35 ff. All the extant remains of Greek melodies are conveniently brought together in this little supplement.

The protracted metre ⏑ – · – here becomes ⏑ – ⏑ or ⏑ – ⏑– or singularly ⏑ – ⏑–. In each case the *χρόνος κενός* is part of the second simple foot. The inscription nowhere indicates that it is possible to rhythmize this metre as ⏑ ⏑ –.

782. Rossbach and Westphal support their statement (**779**) that catalectic cola in iambic and anapaestic rhythm close respectively with the metres ⏑ ⏓ – and ⏑ ⏑ ⏓ – almost solely by the evidence that they believe is found in the musical score of the Hymns to Helios and Nemesis, which were republished by Bellermann, with extraordinary care, in 1840.[1] They cite this evidence repeatedly. These hymns, composed in the second century of the Christian era, consist of simply constituted logaoedic dimeters in ascending rhythm, with musical setting The fundamental values of syllables, revealed by the *λέξις*, are as follows:—

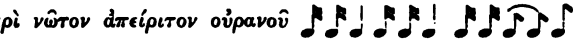
κυανῶπι θεὰ θύγατερ Δίκας Nem. 2	⏑ – ⏑ – ⏑ – ⏑ –
ἀκτῖνα πολύστροφον ἀμπλέκων Hel. 12	– – ⏑ – ⏑ – ⏑ –
χιονοβλεφάρου πάτερ Ἀοῦς Hel. 7	⏑ – ⏑ – ⏑ – –
ζυγὸν μετὰ χεῖρα κρατοῦσα Nem. 13	⏑ – ⏑ – ⏑ – ⏑

The first simple foot may be ⏑ –, – – or ⏑ – ; the second and third are invariably ⏑ – ; the fourth in the acatalectic dimeter is ⏑ – ; the catalectic dimeter is the logaoedic paroemiac. With the last colon quoted, compare the famous dimeter of Archilochus, *Ἐρασμονίδη Χαρίλαε.*

783. The music, while maintaining, of course, fundamental metrical values, admits variations of form additional to those indicated by the words of the Hymns. These variations are simple and consist in attaching two tones to a single long syllable. As we have already seen (**390 f.**), scholars are not agreed as to the manner in which isomeric anapaests and diplasic iambs were combined in logaoedic verse, but we may here assume, in order to illustrate the melodic values of syllables in the Hymns in modern musical notation, that the simple feet in logaoedic verse were diplasic and that the iamb was sung as ♪♩, and the anapaest, ⏑ – and – –, as ♪♪♪♩ and ♪♩♩ although the last two values are too exactly stated, since the equalization of slightly variant metres was, in all Greek rhythms, only approximate.

[1] Bellermann, *Hymnen*, with account of previous publications on p. 20 ff. See also Westphal, *Rhythmik und Harmonik*², *Supplem.* 57 ff., and *Musik d. gr. Alterthumes*, 327 ff.; Bergk, *Lyrici* I.⁴ xiii. f.; Gevaert, *Histoire*, i. 132 ff., 144 ff., 374 ff., 445 ff., and *Mélopée*, 39 ff.; von Jan, *Musici*, 460 ff., and *Supplem.* 40 ff.

(Compare the remarks on the trochaic metre in **228**.) On this assumption, the acatalectic colon of the Hymns, ☓ – ⏑ – ⏑ – ⏑ –, on the basis of syllables will be either ♪♪♩ ♪♪♩ ♪♪♩ ♪♩ or ♪♩ ♪♪♩ ♪♪♩ ♪♩ in dodecaseme time. The simplest variation from this in the music to which the Hymns are set is as follows:—



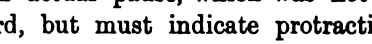
The third anapaest has proceleusmatic form, and the first syllable of *οὐρανοῦ* was sung as *ου-ου*,[1] with variation of tones on the whole word:

784. In six apparently catalectic cola (*Hel.* 8, 9, 21, *Nem.* 3, 10, 13) of the thirty-nine set to music in these Hymns, the sign ∧ occurs between the last two notes of the musical score that is set over the words of the colon. Five of these six cola have four notes, with ∧, over the second metre. Thus:

The sign ∧ ordinarily signifies a pause of a primary time (**33**), but in each of the six instances of its occurrence in these Hymns it stands over a dissyllabic or trisyllabic word and cannot therefore signify an actual pause, which was not permitted in Greek *within* a word, but must indicate protraction, precisely as we meet apparently catalectic dimeters in Aristophanes that are nevertheless complete, as in the first dimeter of the following melic trochaic tetrameter:—

χρήσιμον μὲν οὐδέν, ἄλλως τε δειλὸν καὶ μέγα
– ⏑ – ⏑ – ⏑ – · – ⏑ – ⏑ – ⏑ –
(*Av.* 1476 f., cf. 1559 f., 1695 f.)

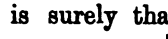
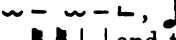
The ∧ would be the only means of indicating a protracted syllable in a musical score that did not employ signs of quantity. (See the inscription of Seikelos.) In one instance of the six, five notes, with ∧, stand over the apparently catalectic metre:

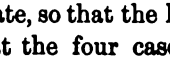
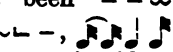
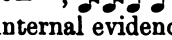


[1] Compare the Hymns to Apollo, in paeonic rhythm, found at Delphi (von Jan, *Supplem.* 8 ff.). For example, in the first Hymn, the text of the third line of the second fragment of the inscription (*Bull. de cor. hell.* xvii., 1893, plate xxi. *bis*) reads *ἐριβρόμουον* (for *ἐριβρόμου*) *θύγατρες εὐώλενοι*, a device often met elsewhere in these Delphian Hymns.

Here the first syllable of the first metre has two notes: as also the penultimate syllable. Furthermore, there are in these Hymns four apparently catalectic cola (*Hel.* 13, 23, 25, *Nem.* 9) that have six notes, but without ∧, over the last metre. Thus:

μ ι ζ ι μ ι φ ε ρ μ ρ ε
λευκῶν ὑπὸ σύρμασι μόσχων *Hel.* 23 (Cod. N)

785. It is on these ten apparently catalectic cola, six with ∧, four without it but with six notes over the catalectic metre, that Rossbach and Westphal seek to establish their case. They hold that the protraction indicated by ∧ found in six of the cola affects the preceding syllable, so that, for example, *διώκεις* in *Hel.* 9 (*supra*) is ⏑ ⌞ –. But we have the testimony of Aristoxenus that protraction affected the thesis of the simple foot in which it occurred, and in the inscription of Seikelos we have direct evidence of this fact in a metre of the form ⏑ – · –, which was sung ⏑ – ⌞. The only reasonable conclusion to be drawn from this evidence is surely that *πτανοῖς ὑπ' ἴχνεσσι διώκεις* (*supra*) was – – ⏑ – ⏑ – ⌞,  not – – ⏑ – ⏑ ⌞ –,  and that *γλαυκὰ δὲ πάροιθε Σελάνα* (*supra*) was – – ⏑ – ⏑ – ⌞, not – – ⏑ – ⏑ ⌞ –,

786. The other four apparently catalectic cola cited above are held by Rossbach and Westphal to confirm their theory of the nature of iambic and anapaestic catalexis. They state that in *Hel.* 23 (*supra*) and the similar cases the first three of the last four notes belong to the penultimate syllable of the colon and only the fourth to the ultimate, so that the last metre is  (⏑ ⏑ ⌞ –). It is clear that the four cases belong in the same category with the other six, and it is equally clear that, by analogy with these six, such a colon as *λευκῶν ὑπὸ σύρμασι μόσχων* (*supra*) must have been – – ⏑ – ⏑ – ⌞,  not – – ⏑ – ⏑ ⌞ –,  This conclusion is confirmed by internal evidence that has hitherto been overlooked. Whenever a given note is repeated in these two Hymns there is always a syllable to correspond to each occurrence of this note. See *Hel.* 21, *μμμ* (*supra*). If two notes are attached to the same syllable, they are always different, the tone shifting. Note *ερ*, *μι* in the same colon. But among the four instances now under consideration these two occur:

αἴγλας πολυδερκέα παγὰν *Hel.* 13 (Cod. N)

λήθουσα δὲ πὰρ πόδα βαίνεις *Nem.* 9 (Cod. N)

The usage of the poet demands the division of μρρc and μccφ between two syllables. The ascription of ρρ and cc to the same syllable and the assumption that the last metre was here is absolutely forbidden.

787. Besides the ten cola just examined, the parts of these Hymns set to music consist of twenty-two acatalectic cola and seven others (*Hel.* 7, 14, 18, 19, 22, *Nem.* 4, 6) such as the following:—

χιονοβλεφάρου πατὲρ Ἀοῦς *Hel.* 7 (Cod. N)

⏑ – ⏑ – ⏑ – –

Each of the seven has ten syllables and ten notes, except *Nem.* 6, of which the score is defective. These are true catalectic cola, with the arsis of the last simple foot absolutely suppressed,[1] and with three others (*Hel.* 11, *Nem.* 13, 14), that were shortened by hiatus or the substitution of a short vowel for a final long (**43**), they furnished the pauses designed to rest the voices of the singers. These ten pauses occur at irregular intervals, since the melody of each Hymn is without recurrences and the component periods are of different lengths.

788. The seventeen 'paroemiac' cola of the two Hymns are clearly differentiated into three classes, and this differentiation is instructive. The metrical form of each of the cola, as revealed by the λέξις, is the same: ⏑ – ⏑ – ⏑ – –. The missing element, needed to complete the rhythm, has the value of a primary time. In six cola this is restored by protraction of the thesis of the last simple foot and the procedure is indicated by the λεῖμμα placed in the position of the lost arsis. In four other cola protraction is indicated by the ascription of four notes to the last two long syllables, whereby the final long syllable is sung as We reject the assumption that its musical value is with a primary time still lacking, because the colon in that case would

[1] See Rossbach, *Rhythmik*[1], 88. Bellermann (*Hymnen*, 66) and Bergk (*Lyrici*, I.[4] xiv.) think of a leimma (∧) between the last two notes, lost by the indifference or carelessness of the composer or copyist, but the stubborn fact remains that the leimma is not there.

end with the musical equivalent of six short syllables, a catalexis that is without parallel. The protraction of the remaining seven cola is not indicated in any manner. We conclude, therefore, that they are really incomplete, that is, catalectic. Hephaestion says that in catalexis the last foot is 'diminished,' Aristides that it is 'robbed of a syllable' (**33**). The distinction between catalectic and acatalectic cola is substantial, how substantial is apparent when one recalls that catalexis is the chief means employed by the poets to indicate the close of the combination of *acatalectic* cola that constitute the subordinate period. Any theory of catalexis that does not maintain this distinction is discredited,[1] and this consideration would alone condemn the assumption that the final metre in a catalectic iambic colon was rendered as ⏑ ⌞ –, even if there were not additional convincing evidence for rejecting it. We must conclude that in iambic and anapaestic catalexis the arsis of the last simple foot is actually suppressed and that two theses are thus brought together, ⏑ – – and ⏑⏑ – –, precisely as in the ionic, ⏑ ⏑ – –. To complete the time of the colon, a pause follows its final syllable, as in all other rhythms.

789. Disposition to accept the current theory of iambic and anapaestic catalexis is promoted by the practice of modern music, which ignores the distinction between ascending and descending rhythm. This distinction is nevertheless very real. When the trochaic dimeter had developed the arsis of its last simple foot and stood forth as an independent rhythm (**610**), fundamental relations were shifted. It is the first metre in the trochaic dimeter that constitutes its thesis, it is the first simple foot in each trochaic metre that constitutes the thesis of that metre. This reverses the relations found in the primitive dimeter and consequently in the iambic dimeter, in which the last metre and the last simple foot in each metre are theses. It is precisely this distinction that Aristoxenus has in mind when he notes the difference between the protractions – ⏑ ⌞ in trochaic and ⌞ ⏑ – in iambic rhythm (**780**). It is the arsis of each metre that suffers protraction. This distinction of relations is lost in modern music, which stresses all rhythms and rigidly puts the stressed syllable in all of them at the beginning of the bar.

[1] "Was ist denn die Katalexe, wenn nicht der Vers καταλήγει?" von Wilamowitz on Sappho 51 in *Isyllos*, 128.

Thus the melic iambic tetrameter ♪♩ ♪♩ ♪♩ ♪♩ ♪♩ ♪♩ ♪♩ ♩¬ becomes 𝄵 ♪| ♩ ♪♩ ♪| ♩ ♪♩♪| ♩ ♪♩ ♪| ♩. ♩¬ ‖,[1] combining *trochaic* protraction and catalexis in the last metre. Westphal asserts (*All. Metrik*[2], 273) that the last metre of the iambic tetrameter cannot be rendered otherwise than as ⏑ ⌞ ×. This is true, if the tetrameter is first reduced, in violation of perfectly defined differences, to trochaic movement. One might add that the iambic period quoted by Aristoxenus (780) cannot be rendered at all in the modern manner. For it is not possible to restate such a period as ⌞ ⏑ – ⌞ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – in terms of trochaic movement and at the same time preserve the syllabic values Aristoxenus certifies. See the difficulties into which Gevaert falls (*Mélopée*, 386) in his musical setting of the first part of the inscription of Seikelos.

Quantity of Syllables in Comedy[2]

790. When a double consonant or two or more single consonants follow a vowel that is naturally short, the syllable containing the short vowel is lengthened by position. When, however, the two single consonants are a mute and a liquid that are in the same simple word or in the same part of a compound word, the syllable is lengthened in Aristophanes only before γμ, γν, δμ, δν, γλ, βλ, middle mutes with μ, ν, or λ. Before so many of the remaining thirty combinations of mute and liquid as occur, it remains short in all rhythms except dactylic, with few exceptions. These exceptions are found, in spoken and recitative verse, only in trimeters, anapaestic tetrameters and dactylic hexameters.

791. The following exceptions occur in trimeters: πατρῷον *Nub.* 1468; πατρίς *Thesm.* 859; πότνι' *Lys.* 742, *Ec.* 369; Κύπρου *Lys.* 833; ὑγρὸν *Pax* 140; ἡ δ' Ὀβριμόπατρα (probably – – ⏑ ⏑ – –) *Eq.* 1178. All these instances show the influence of tragic or epic usage. Many of the remaining cases have been emended and the editors should be consulted: δραχμῶν *Pax* 1201, *Pl.* 1019; καπνίου *Vesp.* 151; δὲ κναφεύει *Pl.* 166; μακρόν *Eq.* 207; τυγάτριον *Th.* 1184; κρεμαθρῶν *Nub.* 869; καθιδρυθέντε *Av.* 45; ἱδρύσασθε *Pl.* 1153.

[1] See the form given by Gevaert (*Histoire*, i. 145) to the melody of the two iambic tetrameters that begin the Hymn to the Muse, printed in the collections along with the Hymns to Helios and Nemesis.

[2] For the general doctrine, see Hephaestion, chap. i. (1, 5 ff.), Aristid. 44 f. M., 29. 10 ff. J.

On Διιτρέφης (vulgate) *Av.* 1442, see Kirchner's *Prosopographia*, i. 3755. Some words have been brought into the discussion which do not belong here, since the vowel of the syllable that seems to constitute an exception to the rule is probably naturally long; ἱκρίων *Th.* 395 (cf. Cratin. 323); ἴτρια *Ach.* 1092. On all these cases see Kopp's *Ueber positio debilis*, 249 ff.

792. The following exceptions occur in recitative anapaestic tetrameters: πέτραις *Eq.* 783, καπνοῦ *Nub.* 320, ἄκρον 401, ὑγρᾶν 335; ἡμέτερε Κρονίδη *Vesp.* 652, ὑγρᾷ 678; κιχλῶν *Av.* 591, ὦ Κεβριόνη 553, ἀγρῶν 579, ὀλιγοδρανέες 686; χὴ Κυπρογένει' *Lys.* 551; δραχμήν *Vesp.* 691. See the editors.[1]

The following occur in melic verse: μοῦσα βαρύβρομος *Nub.* 313 (**344**), ὅτι προήκων 513 (**561**), τέκνα *Vesp.* 1518 and κυκλοσοβεῖτε 1523 (**494**), πολύδακρυν *Av.* 212 and ἕδρας 216 (**285**), ἀγανόφρονος 1321 (**406**), ἐπιβρέμεται *Ran.* 680 (**498**). Cf. also παράρυθμ' εὔρυθμα *Th.* 121 (**429**).

793. Aristophanes evidently inclines to Homeric usage[2] in lengthening the syllable containing a naturally short vowel before mute and liquid in his dactylic 'hexameters,' but his Attic disposition to keep the syllable short is strong and the two tendencies about balance one another.

794. Compare the following instances of lengthening: Παφλαγόνων *Eq.* 199, διὰ τριπόδων 1016, κατακρώζουσι 1020, ἐπικρώζουσι 1051, Κεκροπίδη 1055, τόδε φράσσαι 1058, πολύιδριν 1068; ἀφραδίησι *Pax* 1064, τόδε πρότερον 1074, 1107, ἀφρήτωρ 1097, ὀκρυόεντος 1098, ὁπλότερον 1270, ὁπλοτέρους 1271; λευκότριχα *Av.* 971, ἄκλητος 983; ὑψιβρεμέτης *Lys.* 773. On the other hand, the syllables remain short in γαμφηλῆσι δράκοντα *Eq.* 198, δεινὰ κεκραγὼς 1018, τοι Παφλαγὼν 1054, ἦν σοι ἔφραζεν 1058, τῆς ἐρυθρᾶς 1088; θερμὸς ὁ πλεύμων *Pax* 1069, ἐπειγομένη τυφλὰ 1078, ἀλλὰ τί χρῆν 1080, γὰρ κατὰ χρησμὸν 1088, ἐστὶν ὁ χρησμός 1101, ὦ πότνι' (*nota bene*) 1108; λευκότριχα κριόν *Av.* 971, πρώτιστα προφήτης 972, χεῖρ' ἐπιπλῆσαι 975, δὴ τότε χρὴ 985.

The following instances of lengthening occur in melic dactylic verse: πατρὸς ἀπ' *Nub.* 278, βαρύβρομον 284, Κέκροπος 301 (**344**), ἐριβρεμέτας *Ran.* 814 (**346**). But the vowel is kept short in ἀντιτέχνου *Ran.* 816 (**346**), καὶ παραπρίσματ' 882 (**347**), ἀργαλέων ἐν ὅπλοις 1532, τούτων πατρίοις 1533 (**348**), Ἀτρέως (⏑ ⏑ –) 1269, εἶμι θροεῖν 1276 (**351**), Ἀχαιῶν δίθρονον 1284, καὶ χερὶ πράκτορι 1289 (**352**), and four cases in *Eccl.* 1169 ff. (**354**).

[1] Their statements often need revision, as that of Blaydes in his exegetical note on *Nub.* 320: "quod licuit in tetrametris et dimetris anapaesticis, splendidiore genere metri." This licence is allowed in only 12 of the 1235 recitative anapaestic tetrameters in Aristophanes, and in none of his dimeters.

[2] See La Roche's *Homerische Untersuchungen*, 1 ff., Seymour's *Homeric Language and Verse*, 90 f.

795. A few words in Aristophanes allow lengthening of an initial short *a* in the thesis, as in Homer.

Cf. ἀκάματος and ἀθάνατος in melic dactylic verse, *Nub.* 286, 289 (**344**). The latter occurs also in anapaestic rhythm, *Av.* 220 (**285**), 688, 700, and even in trimeters, *Ach.* 53, *Av.* 1224, *Ran.* 629. Aristophanes has ἀνήρ (– –) also, *Av.* 687, *Eq.* 1295 (**493**), *Ran.* 706 (**498**), *Av.* 1313 (πολυάνορα, **406**), the last three occurring in melic verse.

796. A final vowel short by nature is always lengthened in Aristophanes before the single consonant ῥ at the beginning of a word, except once in a melic trochaic dimeter, τῶνδε ῥώμην *Vesp.* 1067 (**235**).

Thus in trimeters: *Nub.* 647, *Vesp.* 982, *Pax* 699, *Pl.* 51, 1065; in anapaestic tetrameters: *Eq.* 546, *Nub.* 344, 416, *Pax* 740, *Ran.* 1059, 1066; in anapaestic dimeters: *Vesp.* 1487, *Th.* 781; in melic verse: *Ach.* 1146 (**299**), *Th.* 665 (**221**), *Ran.* 405 (**82**). This fact is to be noted in rendering such verses as *Ach.* 412, *Lys.* 944, *Ran.* 495.

797. A final long vowel or diphthong in the dissyllabic arsis of an anapaest or dactyl or in the dissyllabic (resolved) thesis of an anapaest (– ⏑ ⏑) may be shortened in anapaestic tetrameters and dactylic 'hexameters' before an initial vowel or diphthong. This is sometimes called weak or improper hiatus, since there is actual loss of quantity without a compensating pause. See **43**.

798. Thus, in anapaestic tetrameters, ου in *Eq.* 532, *Nub.* 373, 977, *Vesp.* 599, 687, *Lys.* 574, *Pl.* 528; ει in *Eq.* 813, 818, *Nub.* 347, *Vesp.* 651, 694; οι in *Eq.* 1329, *Nub.* 327, 352, *Vesp.* 673, *Av.* 687; αι in *Eq.* 807, 809, 1329, *Nub.* 293, 316, 365, 1002, 1007, *Vesp.* 602, 660, etc.; η in *Eq.* 763, *Nub.* 324, *Vesp.* 699; ῳ in *Eq.* 806, *Nub.* 321, 346, 372, 375; η in *Nub.* 355, 394; ω in *Eq.* 784; ι in *Nub.* 392. Aristophanes has this shortening in anapaestic dimeters only in *Pax* 1008, in a 'dactylic anapaest' formed by a proper name.

799. Thus also, in dactylic 'hexameters,' ου in *Pax* 1068, 1098, *Av.* 987; ει in *Eq.* 1090, 1092, *Av.* 979; οι in *Eq.* 1015, 1032, 1056, 1058, 1080, *Pax* 1063, 1279, 1286 *bis*, 1300; αι in *Eq.* 199, 1018, *Pax* 1091, 1274, 1276, 1280, 1298, *Av.* 978, *Lys.* 771, 774; η in *Pax* 1292; ω in *Eq.* 1090; ευ in *Eq.* 1015, 1030.

800. The same shortening may occur in dissyllabic combinations of short syllables and in the arsis of the trochee in melic verse, as ει in *Ran.* 714 (**498**); οι in *Nub.* 298 (**344**), 595 (**558**), *Vesp.* 291 (**426**), *Pax* 585 (**233**), 810 (**497**), *Ran.* 875 (**347**); αι in *Nub.* 304, 306, 307 (**344**), 466 (**500**), 567 (**558**), *Vesp.* 407 (**243**), *Pax* 119 *bis* (**345**), *Th.* 1027

(374), 1149 (387), *Ran.* 674 (498); ῃ in *Eq.* 1138 (571); ῳ in *Eq.* 1133 (571), *Nub.* 290 (344), 513 (561), *Av.* 774 (410); η in *Vesp.* 1064 (235), *Av.* 676 (546), *Th.* 1150 (387); ω in *Pax* 122 (345), *Ran.* 706 (498), 1340 (592).

Of these exceptions one is ionic, four are trochaic, two paeonic-trochaic, three anapaestic, one enoplic, six Aeolic, and as we should expect from the dominating influence of Homer, twelve dactylic. See Clapp's *Quantitative Difficulty*, 339 f.

801. A diphthong or long vowel within a word may be shortened before a following vowel or diphthong in the same word. The syllable thus shortened is the arsis of the iamb or trochee, or the second syllable of the dissyllabic arsis of the anapaest or dactyl or of the dissyllabic (resolved) thesis of the anapaest.

Thus αι in δείλαιος ending a trimeter, *Eq.* 139, *Nub.* 1473, *Vesp.* 40, 165, etc.; οι in certain pronouns: οἷος *Pax* 1111, ποῖος *Vesp.* 1369, τοιοῦτος *Eq.* 418, *Vesp.* 512, *Pax* 311, *Nub.* 342, *Pax* 1280; οι in other words: Βοιωτία *Ach.* 160, Βοιωτός *Ach.* 900, *Eq.* 479, 480, *Lys.* 40, οἴομαι *Lys.* 247, 1149, *Eq.* 860, and in particular ποιέω and its compounds and derivatives: *Ach.* 52, 58; *Nub.* 1046, 1054; *Eq.* 246, *Nub.* 583; *Eq.* 811, 1321, *Nub.* 296; *Vesp.* 1057, *Pax* 88; *Eq.* 1082, *Pax* 1065, 1089; μουσοποιέω *Nub.* 334, παιδοποιέω *Ec.* 615, ποιητής *Ran.* 71, 84; *Nub.* 1362, 1366; *Ran.* 1008, *Thesm.* 59; κωμῳδοποιητής *Pax* 734; η in *Av.* 298. It should be observed that the long vowel or diphthong which immediately precedes the demonstrative *-ί* in οὑτοσί is always shortened in Aristophanes, as in αὐτηί *Ach.* 20, *Av.* 301, τουτονί *Ach.* 246, *Vesp.* 434, τουτῳί *Eq.* 869, ταυτηί *Eq.* 271, οὑτοιί *Ach.* 40, αὑταιί *Ach.* 194. Compare the double shortening in the compound τυννοῦτος in *Nub.* 392, τυννουτονὶ οἷα πέπορδας – – ⏑ – | ⏑ – –, in an anapaestic tetrameter!

Here belongs ἀεί (αἰεί) of which the first syllable is sometimes in the thesis and long, as in *Ach.* 608, 751, *Eq.* 215, *Nub.* 1279, 1288; *Eq.* 274, 568, but generally in the arsis and short, as at the end of a trimeter in *Ach.* 761, *Nub.* 761, *Vesp.* 111, 218, 1318; elsewhere in trimeters, as in *Ach.* 28, *Eq.* 5, *Pax* 425, *Lys.* 1135, *Ran.* 146 (ἀείνων); and in other forms of non-melic verse, as in *Nub.* 1053; *Av.* 271, *Ec.* 1160, 1162; *Eq.* 541, *Vesp.* 702, *Pax* 744, 760, *Av.* 590, 596; *Vesp.* 719, *Ran.* 1086. The first syllable of ἀεί is sometimes long in the arsis of the simple foot in anapaestic verse, the word constituting a 'spondaic' anapaest, as in *Vesp.* 390, 667, 699, *Lys.* 491, *Ran.* 1027; *Nub.* 1011.

802. The same interior shortening may occur in dissyllabic combinations of short syllables and in the arsis of the iamb or trochee in melic verse, as in φιλαθήναιος in *Vesp.* 282^{b} (499), ποιέω in *Nub.*

1308 (581), *Vesp.* 319, 322, 324, 332 (577), *Pax* 358ᵇ (232), *Lys.* 968 (287), *Ran.* 1325 (586), ποιητής in *Eq.* 583 (553), *Ran.* 1528 (342), ἐπίνοια in *Av.* 405 (290), οἷος in *Vesp.* 318 (577), τοιοῦτος in *Pax* 911 (580), 1034 (583), οἰῶ in *Lys.* 1256, γύναι in *Pax* 1329 (584), and αἰές in 1267 (412). The first syllable of ἀεί in melic verse is short under the same conditions in *Ach.* 849, 857 (582), 942 (86), *Eq.* 1118 (571), *Vesp.* 1458 (542), *Pax* 399 (232), 917 (580), *Av.* 451 (409), 750 (410), *Ran.* 1309 (586); but long in the thesis in *Av.* 1478 (215), *Nub.* 275 (344), *Lys.* 819 (242), *Ran.* 536 (217), and probably in *Nub.* 469 (500) and in the Eupolideans in *Nub.* 547, 552.

Modes of Rendering

803. The determination of the modes (**59 f.**) in which the different parts of a comedy were rendered is generally not difficult, but some parts are in doubt. Hard and fast rules do not suffice. The trimeter of comic dialogue, for example, was generally delivered with the speaking voice unsupported by musical accompaniment, but some trimeters in comedy must have been rendered differently. Lamachus's dolorous farewell to the light of day in the *Acharnians* is called μέλος by his attendant, although it is expressed in trimeters (1184–5). These are probably melodramatic trimeters. The narrative continues: τοσαῦτα λέξας, etc. Compare the phraseology in *Nub.* 1370 f.: λέξον τι τῶν νεωτέρων, ἄττ' ἐστὶ τὰ σοφὰ ταῦτα | ὁ δ' εὐθὺς ἦσ' Εὐριπίδου ῥῆσίν τιν', etc. Some trimeters in comedy, then, in parody and paratragedy, were rendered in the manner of tragedy. The entire passage in the *Acharnians* (1174–89) may have been thus rendered.

804. The iambic tetrameter is the verse of abuse in comedy, and a vehement debate conducted in this verse, such as occurs in *Eq.* 335 ff., contains in itself strong intimation of melodramatic rendering, a fact confirmed by its metrical form, which does not materially differ from that of the trimeter of dialogue. But not all iambic tetrameters in comedy are abusive, and some were rendered in recitative. For the metrical differentiation of recitative and melodramatic iambic tetrameters, see **186**. Most iambic hypermeters were rendered melodramatically. See **190 ff.** Trochaic tetrameters and hypermeters and anapaestic tetrameters and hypermeters were probably never thus rendered. It is instructive to observe that the half of the celebrated debate in

the *Ranae* conducted by Aeschylus (1006 ff.) is in anapaestic rhythm, that conducted by Euripides (907 ff.) in iambic. The contrast between the Good Young Man and the Bad Young Man is similarly marked in the *Nubes* (961 ff., 1036 ff.), and it is not without significance that Aristophanes in his *Equites*, designing to out-Cleon Cleon, has his famous blackguard in the second debate carry on in iambic tetrameters the argument which Cleon has begun in anapaests (*Eq.* 763 ff., 843 ff.). The dactylic 'hexameters' of comedy, used in mock oracles and heroics, were rendered in recitative, and probably even the Eupolideans in the parabasis of the *Nubes* (518 ff.).

805. It is now impossible to determine with certainty how some tetrameters and hypermeters were rendered, whether in song or in recitative, and the distinction, indeed, between the two modes may sometimes not have been great. *Aves* 1313–36 (**406**) seems to be a mesodic musical number, ABA, with a melic iambic tetrameter between strophe and antistrophe, but this single tetrameter may have been recited. In the *Lysistrata* (254 ff.), to judge from the practice in other parodes (cf. *Eq.* 247 ff., *Vesp.* 230 ff., *Pax* 301 ff., *Ec.* 285 ff., *Plut.* 257 ff.), the two verses with which the half-chorus of old men enters were rendered in recitative, but the corresponding verses with which the women enter (319 f.) are in Aeolic rhythm. Shall we conclude that these verses were also rendered in recitative, as the Eupolideans in the *Nubes*? It is possible, of course, that one pair of verses was recited, the other sung.

806. Scholars are not agreed as to the rendering of the trochaic tetrameters of the epirrhemata and antepirrhemata of the parabasis (**668**). Hermann in his *Epitome*, § 653, states that they were recited by the leaders of the two half-choruses that sang the strophe and antistrophe, and this view is now generally entertained. Enger in *Rhein. Mus.* x. (1854) 119 f. attaches special importance to the prevailing tetradic form of these parts of a comedy (**668**), and suggests that they were taken respectively by four members of each half-chorus. Westphal in his *Prolegomena*, 40 ff., holds that strophe and epirrhema constituted a single lyrical number, and were rendered by the whole chorus with dance (the cordax) and song. But when we consider the contents of the epirrhemata and antepirrhemata of the parabases, it is difficult to believe that they were rendered by

twenty-four persons in song, with the accompaniment of the cordax. These were topical addresses to the audience, full of local hits, and the first requirement must have been that they should be so rendered that the audience could take the jokes. Positive evidence is lacking, but it should be noted that Heliodorus differentiates the metrical form of strophe and epirrhema so sharply, contrasting 'melic' with 'stichic,' as perhaps to indicate difference of rendering. See Schol. *Pax* 1127 ff., *Ach.* 665 ff., *Eq.* 551 ff., 1264 ff.; also Schol. *Ach.* 971 ff.

807. Heliodorus regards *Ach.* 204–18 (Schol. 204 ff.) as a single melos consisting of two monads with shift of rhythm at 208, but the opening of other parodes (cf. **805**) might lead one to think that the four introductory tetrameters were recited by the leader of the first half-chorus. In this instance we are in doubt where the first half-chorus began to sing, but in *Vesp.* 403 ff. we are uncertain where its singing ceased and passed into recitation. If we conclude that 408–14 constitute the choral part of the first half of the parodic syzygy, and that recitation began at 415, we must account for the cretics of the half-choruses in 418 f., 428 f. = 475 f., 486 f. Continuous series of protracted trochaic metres are not used elsewhere in recitative.

808. Trochaic hypermeters also perplex inquiry. Trochaic hypermeters in Aristophanes that are strictly trochaic generally follow trochaic tetrameters. Such hypermeters are *Eq.* 284–302, *Pax* 339–45, 571–81, 651–6, *Av.* 387–99, and these are each part of a parode. It seems certain that those in the *Equites* and *Aves* were rendered in recitative, yet Heliodorus states that each of the three in the *Peace* is melic. See his commentary on these passages. But since he applies this term also to the iambic period (*Eq.* 911–40, see the commentary) in the second debate in the *Equites* that was almost certainly melodramatic, it is probable that he uses μέλος as a general term, applied to the rendering of all verse except the spoken trimeter of dialogue, and that the three trochaic periods in question were rendered in recitative, as the preceding tetrameters.

809. Elsewhere Heliodorus generally uses the word μέλος, as we should expect, in application to a strophe that was sung. Cf. the metrical scholia on *Ach.* 665 ff., *Eq.* 551 ff., 1111 ff., 1264 ff., *Nub.* 1303 ff., *Pax* 856 ff., 939 ff., 1127 ff. Similarly he applies it to the

missing first stasimon of the *Nubes* (Schol. *Nub.* 889 ff.). He applies it also to *Ach.* 263 ff., consisting of the monody of Dicaeopolis and the four dimeters of the chorus, where the second part probably was sung as well as the first. Similarly he applies it to *Pax* 571–600 as a whole, consisting probably of a recitative trochaic hypermeter and a melic strophe. For *Ach.* 204 ff. see **807**.

810. The means of differentiating melic from recitative anapaests are stated in **282**, but we are sometimes in doubt. The leader of the first half-chorus had the anapaests in *Aves* 1726–30, Peithetaerus those in 1743–7. No peculiarity of metrical form indicates that they were sung. If Peithetaerus recited 1743–7, how did he render the syncopated iambic tetrameters in 1755–62? We fall back on the probable fact that all the comedies ended with a lyrical number. Opinions also differ as to the rendering of the *κομμάτια* that open the parabases. Some of the commatia of comedy must have been sung, as *Av.* 676 ff. (**546**). Others must have been at least partially melic, as *Nub.* 510 ff. (**561**), *Vesp.* 1009 (**297**), *Eq.* 498 ff. (**294**), probably also *Pax* 729 ff. (**295**). The difference in mode of rendering, if it existed, was due to the fact that the first part of the commation was addressed to actors as they left the stage, and that the verses that followed were a prelude to the poet's address to the audience. Some may have simply been recited by the leader of the first half-chorus, as perhaps *Ach.* 626 ff. (**296**).

811. It must frankly be confessed, then, that the mode of rendering certain parts of a comedy cannot now be determined with certainty, just as many questions which the modern interpreter of Aristophanes must face when he attempts to determine the scenic presentation of a play in detail cannot now be answered. Happily the audience that gathered in the ancient theatre to see the play as well as to hear it were not disturbed by these questions. Uncertainty in settling these points now does not imply the least doubt that they were definitely and clearly determined by the poet before the actual performance.

Prosodiac-Enoplic Verse

Theories of Constitution

812. Until recent years, the prosodiac and enoplius have generally been regarded by modern scholars as respectively an anapaestic tripody and a dactylic tripody, and the iambic and trochaic metres that are joined with them as third and second epitrites (Heph. 12. 13–18). The verse composed of these elements has therefore been named dactylo-epitritic. The combination of tripody with dimeter and the union of isomeric single feet (dactyls) with diplasic single feet (trochees) in such a tetrameter as

ἐστεφάνωσεν ἐθείρας ἐν Πανελλάνων ἀέθλοις
– ∪ ∪ – ∪ ∪ – – | – ∪ – – – ∪ – – Bacch. xiii. 164 f. K.

have been variously explained. The former involves the difficult operation of uniting a tripodic colon with dipodic metres. Westphal appreciated the difficulty and made the long syllables at the close of the tripody tetraseme, thus constituting a tetrameter. See *Spec. Metrik*[2], 619 ff. But this remedy, which is unsupported by ancient evidence, is of no avail when the tripody ends with trochaic close, as in the following corresponding verse in the same ode:

ἰστίον ἁρπαλέως τ' ἄελπτον ἐξίκοντο χέρσον Bacch. xiii. 98 f. K.

This manifestation is not infrequent and has historical explanation, the short syllable at the end of the tripody being, in fact, the final syllable of an original paroemiac (**643**), but manifestly the short syllable cannot carry the burden of tetraseme length. The combination of single feet of different *γένη* within the same period is likewise a difficult problem for those who make the simple foot the unit of rhythmical measurement. Böckh equalizes the simple feet in the epitrite, giving it the value of six primary times (– ∪ – – = 2 1 $1\frac{2}{7}$ $\frac{2}{7}$). The single dactyl, furthermore, had the value of the epitrite (– ∪ ∪ = 3 $\frac{3}{2}$ $\frac{3}{2}$ and – – = 3 3). See Pind. *Op.* I. ii. 107. The tetrameter quoted thus becomes a pentameter with the value of thirty primary times. Rossbach proposed in the first edition of his *Rhythmik*, as one solution of the difficulty, to give each long syllable the value of two primary times, each short syllable of the dactyl that of one primary time,

but the short syllable of the epitrite, which was 'irrational,' that of one and one-half times. See *Rhythmik*[1], 130. The tetrameter thus has the value of twenty-seven times. Westphal varied this by giving the trochee of the epitrite the value of four primary times (§ ⅘). See *System der Rhythmik*, 184. The verse quoted thus measures twenty-eight times. This view was subsequently modified (*Spec. Metrik*[2], 619 ff.) by giving tetraseme value to each long syllable of the final foot of the dactylic tripody. The verse quoted thus has the value of thirty-two primary times. J. H. H. Schmidt (*Compositionslehre*, 84 ff., *Rhythmic and Metric*, 41) also gives the trochee of the epitrite the value of four primary times, but by assuming triseme length for the long syllable (3 1). Rossbach finally (*Spec. Metrik*[3], 431 ff.) insists on diplasic measurement of all the simple feet; the epitrite ends with an irrational long syllable and the dactyl is 'cyclic' (**389 ff.**). Goodell (*Metric*, 202 ff.) rejects this absolutely. The dactyl, he says, was a true dactyl in even time and controlled the period. The trochees were somehow rhythmized under the influence of the dactyls and spondees. Just how this was effected is not now determinable. But the process of equalizing the time of the dactylic and trochaic cola was not rigid; a purely trochaic dimeter, perhaps even a dipody, may have kept its own triple time.

813. Some modern metricians hold that the verse now under consideration is ionic, regarding the prosodiac and enoplius as composed each of two distinct and separable metres and believing that all these metres are ionics, not only – – ⏑ ⏑ and ⏑ ⏑ – – but even – ⏑ ⏑ – ; furthermore, that the elements ⏓ – ⏑ – and – ⏑ – ⏓, designated in this book as iambic and trochaic, are also ionics, but irrational, the equivalents respectively of – – ⏑ ⏑ and ⏑ ⏑ – –. In prosodiac periods, therefore, the major ionic (1) – – ⏑ ⏑ may appear as (2) ⏑ – ⏑ ⏑ (first syllable variable), or (3) – – ⏑ – (second syllable of the arsis irrational), or even (4) ⏑ – ⏑ – (both manifestations). In enoplic periods the minor ionic (1) ⏑ ⏑ – – may appear as (2) ⏑ ⏑ – ⏑ (last syllable variable), or (3) – ⏑ – – (first syllable of the arsis irrational), or even (4) – ⏑ – ⏑ (both manifestations). The 'choriambic' form of the ionic mediates between the first series and the second, being found in both. Otto Schröder, who is the chief exponent of this theory, would put a stress (ictus, **28**) at

the middle of each metre, namely on the second syllable of the thesis of – – ⏑ ⏑ and its equivalents, on the first syllable of the thesis of ⏑ ⏑ – – and its equivalents, and on the short syllables of the choriamb. See the tabulation in his *Vorarbeiten*, 93.

814. It is obvious, if this theory is sound, that these 'ionic' elements in prosodiac-enoplic verse must have had a peculiar development.[1] Since the publication in 1886 of von Wilamowitz's *Isyllos*, a stimulating book, the search for ionics has gone on merrily and a bizarre collection has been assembled. Among these is the choriamb, but sober reflection must relegate this to its proper place as the fundamental metre in Aeolic verse. The choriamb, it should be observed, is not found among the minor ionics of Isyllus, nor, at the other extreme, in any ionic fragment of early melic poetry on the scansion of which scholars are agreed, nor in any ionic ode in the drama, even in Aristophanes's *tour de force* (**429**). In short, the choriamb, whenever it appears in any form of Ionian verse, and the instances are not numerous, is due to interior anaclasis. For the cases in Aristophanes see **71**, **206**. The form – – ⏑ –, furthermore, does not occur in major ionic verse in the early melic poets nor in the drama, in which it remains to be proved that major ionic verse occurs at all. The fragments of ionic verse in the melic poets are few, but happily the laws governing minor ionic verse can be formulated with exactness in the drama, since entire odes in this metre are found both in comedy and in tragedy, and furnish means of complete comparison. The form – ⏑ – – occurs in the drama only as the result of terminal anaclasis (**419 ff.**), except that Aristophanes occasionally allows a collocation ⏑ ⏑ – ⏓ | – ⏑ – –, not found in the tragedians, with ⏑ ⏑ – ⏑ | – ⏑ – – and ⏑ ⏑ – – – ⏑ – – in correspondence in strophe and antistrophe, where the anaclastic form in the one case prevents misinterpretation of the other, and once he has ⏑ ⏑ – – | ⏓ ⏑ – –, where the normal interprets the irregular form.[2] In all these cases the colon begins with true minor ionic arsis. The form – ⏑ – –, then, in true minor ionic verse, we may safely conclude, is not a minor ionic, but arises by conversion through anaclasis or in imitation of such conversion. The instances of the latter are extremely rare.[3] But

[1] See Schröder, *Vorarbeiten*, 85 ff., 91 ff.

[2] I exclude, of course, *Thesm.* 101 ff. (**429**) from consideration, a ludicrous extravagance that exhibits with set purpose every possible licence in form.

[3] A sporadic case occurs in Aeschylus: περιναίονται παλαιόν *Supp.* 1021 = 1030.

we constantly encounter enoplic cola in Bacchylides and Pindar such as follow:—

Ζηνὸς εὐθαλὲς πέδον Bacch. ix. 5 K. – ⏑ – – – ⏑ ⏓
φαμὶ καὶ φάσω μέγιστον Bacch. i. 21 K., 159 B.
– ⏑ – – – ⏑ – ⏓
Σικελία τ' αὐτοῦ πιέζει *Pyth.* i. 19[a] ⏑⏑ ⏑ – – – ⏑ – –
ταῦρον ἀργέντα πατρὶ δεῖξον *Ol.* xiii. 69[b] – ⏑ – – ⏑⏑ ⏑ – ⏓
τῶν δ' ἀφάντων κῦδος ἀντείνει σαθρόν *Nem.* viii. 34[b]
– ⏑ – – – ⏑ – ⏓ – ⏑ ⏓
πόλιες ἃ τ' Εὔβοια· καὶ πᾶσαν κάτα *Ol.* xiii. 112
⏓ ⏑ – – – ⏑ – – – ⏑ ⏓
ὁ δ' ἀνατείναις οὐρανῷ χεῖρας ἀμάχους *Isth.* vi. 41
⏑⏑ ⏑ – ⏓ – ⏑ – – ⏓ ⏑ –
ναυσὶ πεντήκοντα σὺν Κρητῶν ὁμίλῳ Bacch. frg. i. 5 f. K., i. 115 B.
– ⏑ – – – ⏑ – – – ⏑ – ⏓

Cola of this description may be continuously combined in periods:

ἰσχύϊ, πτάσσοντι δ' ὄρνι|χες λιθύφθογγοι φόβῳ
– ⏑ – – – ⏑ – – | – ⏑ – ⏓ – ⏑ ⏓ Bacch. v. 22 f. K.
ὅς τ' ἐν αἰνᾷ Ταρτάρῳ κεῖ|ται, θεῶν πολέμιος
– ⏑ – – – ⏑ – – | – ⏑ – · ⏑⏑ ⏑ ⏓ *Pyth.* i. 15
σὺν τύχαις ᾧκισσαν ἀρχα|γοὺς ἀπορθήτων ἀγυιᾶν
– ⏑ – – – ⏑ – – | – ⏑ – – – ⏑ – ⏓ Bacch. ix. 51 f. K.
ὅσια δρῶν εὔφραινε θυμόν· τοῦτο γὰρ | κερδέων ὑπέρτατον
⏓ ⏑ – ⏓ – ⏑ – ⏓ – ⏑ – · | – ⏑ – ⏓ – ⏑ ⏓ Bacch. iii. 83 f. K.
θερμὰ Νυμφᾶν λουτρὰ βαστάζεις ὁμι|λέων παρ' οἰκείαις ἀρούραις
– ⏑ – – – ⏑ – – – ⏑ – · | – ⏑ – – – ⏑ – – *Ol.* xii. 19
τὸν γὰρ Ἴδας ἀμφὶ βουσίν πως χολω|θεὶς ἔτρωσεν χαλκέας λόγχας ἀκμᾷ
– ⏑ – – – ⏑ – – – ⏑ – · | – ⏑ – ⏓ – ⏑ – – – ⏑ ⏓ *Nem.* x. 60

815. There are scores of these cola and periods in Pindar and Bacchylides, but there is nothing comparable in true minor ionic verse in the Greek poets. If these are ionics and represent each the ground form ⏑ ⏑ – –, they must indeed have had a peculiar origin and independent development! But as trochaics they are unobjectionable; neither resolution nor the irrational form of the most of the metres (**650**) occasions difficulty. But if, on the contrary, – ⏑ – – is the equivalent of ⏑ ⏑ – –, then the form ⏑⏑ ⏑ – – involves resolution of an irrational syllable, a phenomenon not found elsewhere in Greek verse. Thus also in prosodiac verse – – ⏑ – sometimes appears as – – ⏑ ⏑:

θέσσαντο, πὰρ βωμὸν πατέρος Ἑλλανίου
– – ∪ – – – ∪ ⏑ – – ∪ ⏓ Pind. *Nem.* v. 10
οὔπω γένυσι φαίνων τέρει|ναν ματέρ' οἰνάνθας ὀπώραν
– – ∪ ⏑ – – ∪ – | – – ∪ – – – ∪ – ⏓ Pind. *Nem.* v. 6

In such cases as these, – – ∪ ⏑ also involves resolution of an irrational syllable, if – – ∪ – is regarded as equivalent to – – ∪ ∪. But such resolution is unobjectionable in the iambic metre – – ∪ –. For Schröder's explanation of this phenomenon see his *Vorarbeiten*, 102 ff.

816. In an article recently published in *Hermes* (xliv., 1909, 321 ff.), Friedländer rejects the derivation of the element – ∪ – –, found in enoplic verse, from the minor ionic, rightly maintaining that the first syllable in – ∪ – –, as well as the third, is a thesis. But he also denies that this element is trochaic, on the sole ground that its final syllable is generally long, ignoring the sufficient explanation of this found in its irrationality. See **650**. He maintains that – – ∪ – – in prosodiac verse and, by loss of the initial arsis, – ∪ – – in enoplic verse are not respectively an iambic penthemimer (⏓ – ∪ – ⏓) and a trochaic metre (– ∪ – ⏓) but are "shorter secondary forms" of – – ∪ – ∪ – – and – ∪ – ∪ – –, and he assumes an intermediate tripody ∪ – ∪ – ∪ –, which in enoplic verse, by loss of its initial arsis, would become – ∪ – ∪ –. But it is precisely this tripody which does not occur in prosodiac-enoplic verse. It will be noticed that in the process of regressive reduction from i. to v. in the illustrations quoted in **644**, a final colon of the form – ∪ – ∪ – (with restored arsis, ⏓ – ∪ – ∪ –) fails between iii. and iv. Whereas the final phrases in i., ii., iii., reckoning in simple feet, have each four theses, those in iv. and v. have but two. The intermediate colon with three theses is not found in prosodiac-enoplic verse in any poet, and it is unfortunate that Friedländer should have impaired the value of an interesting investigation by quoting in its support not only Aeolic periods from Pindar, but even part of a heavily protracted melic iambic trimeter from Sophocles! It is a commonplace of Greek metric that cola may have the same metrical form and yet be unrelated. Friedländer's subsequent deductions are not tenable. For if – – ∪ – – were derived from – – ∪ – ∪ – and – ∪ – – from – ∪ – ∪ –, necessarily in each case by the loss of a final arsis, both forms would contain three theses, like their sources, and the final syllable of each would always be long within a colon, whereas it is often short in prosodiac-enoplic verse, as we have seen, – – ∪ – ∪ and – ∪ – ∪. Friedländer's assumption that – ∪ – –, *thus derived*, might sometimes have the value of a simple metre of two theses ("fallender Zweiheber") is manifestly erroneous, as are his statements that – – ∪ –, as actually found in prosodiac verse, has sometimes the value of three theses, and

that the ithyphallic, which, reckoning in simple feet, has always four theses, may sometimes be accounted a tripody ("Dreiheber").

817. Furthermore, the 'ionic' theory of prosodiac verse excludes from this class a whole series of periods which belong to it, and compels their classification elsewhere, although these periods occur in prosodiac-enoplic odes. It cannot account for catalectic periods of the following forms:

ὃς ἂν παρὰ Πιερίδων λάχῃσι δῶρα Μουσᾶν Bacch. xix. 3 f. K.
ῥῖπτε σκέλος οὐράνιον· βέμβικες ἐγγενέσθων *Vesp.* 1530 f.
ὦ παγκρατές, ὦ Τρωΐας τείχη παλαιὰ δείμας Eur. *Rhes.* 232
⏑ – ∪ ∪ – ∪ ∪ – | ⏑ – ∪ – ∪ – –
σᾶς ἁπτόμενος φαρέτρας Πυθῶνι δίᾳ μὴ κακῶς πένεσθαι
– – ∪ ∪ – ∪ ∪ – | – – ∪ – – – ∪ – – – ∪ – ∪ – – *Eq.* 1272 f.

The 'ionic' theory has no explanation of this catalexis.[1] Yet the tetrameter found in Bacchylides, Euripides and Aristophanes is the period that Hephaestion expressly certifies as prosodiac (**630, n.**). For further examples see **495**.

VARIANTS FROM NORMAL TYPES

818. The final argument that has induced many scholars to accept, however reluctantly, the 'ionic' theory of prosodiac-enoplic verse is doubtless that drawn from the apparent correspondence of certain 'metres' in Bacchylides and Pindar. See Leo, *Zur neuesten Bewegung*, 159. If it were true that the mere occurrence of different forms in the same place in successive strophes proved their rhythmical equivalence, then doubtless we should have to agree that, for example, – ∪ ∪ – and – ∪ – –, and – ∪ – – and ∪ ∪ – –, were convertible, and make search for a name that would fit them all. But the mere fact of substitution does not prove rhythmical equivalence either in this or in other rhythms. See **51**. These changes arose under poetic impulse to secure a special rhythmical effect. The question,

[1] Schröder's classification of *Vesp.* 1530 and *Eq.* 1273 is significant. Both (**494, 493**) occur in odes composed exclusively, the former of prosodiac, the latter of prosodiac and enoplic periods. Yet he classifies the former (*Aristoph. Cant.* 21) as an Archilochian tetrameter, directly against the express testimony of Hephaestion. The latter (*Aristoph. Cant.* 11, 98, 100), he admits, ends with a catalectic iambic trimeter, although the remainder of the strophe, he says, is prosodiac and enoplic ("Chalcidic").

[illegible] of the significance of these changes is one of rhythm, and must be answered, not by consideration of single 'metres' or even cola, but of the period as a whole. Such consideration may reveal even to men whose speech is not quantitative, and to whom therefore Greek quantitative rhythm often seems strange and difficult, the special rhythmical effect at which the poet aimed, and thus disclose the true differentiation of the slightly different forms that the period takes.

819. Prosodiac-enoplic verse is regular and simple. Four dimeters and six trimeters and two triply-compound tetrameters (**489**), all of normal form, suffice for the building of the stately and impressive strophes found in lyric poetry and the drama. Exceptions to normal types are not numerous. There are only two in Aristophanes. Bacchylides is the poet who manifests special disposition to vary his rhythms by means of abnormal forms, but even in Bacchylides there are relatively few variants from normal types. The papyrus manuscript of this poet, first published in 1897, contains about 665 prosodiac and enoplic cola that are either complete or so slightly mutilated that their exact original metrical form is not in doubt. All but twenty-eight of these are included among the twelve normal 'cola,' and these twenty-eight show, among limitless possibilities, only six different sorts of variation. In other words, variation is strictly limited. The question at issue is so fundamental and important that I shall now briefly submit all these variants in Bacchylides to consideration, quoting occasional parallels from Pindar.

820. These variants arose, as I have just said, under poetic impulse to secure special rhythmical effect by substituting a slightly different form for one of the twelve regular cola. The variation commonly consists in the change of a single element. It never involves confusion of rhythms, that is, no enoplic element is introduced into any prosodiac period, as conversely no prosodiac element is introduced into any enoplic period, by which the continuous ascending or descending rhythm of either period respectively would be broken. The normal form represented by the variant is generally determined by apparent correspondence; if not, it is revealed by the contiguous forms composing the colon in which the variant occurs. The variants follow.[1]

[1] The hair-lines here indicate the division into cola.

821. Πλευρῶνα· μίννυθα δέ μοι ψυχὰ γλυκεῖ|α· γνῶν δ' ὀλιγοσθενέων
– – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – | – – ⏑ ⏑ – ⏑ ⏑ – Bacch. v. 151 f. K.
τὸν δ' ὡς ἴδεν Ἀλκμήνιος θαυμαστὸς ἥ|ρως τεύχεσι λαμπόμενον
– – ⏑ ⏑ – – ⏑ – – – ⏑ – | – – ⏑ ⏑ – ⏑ ⏑ – *Ibid.* 71

Three times in this long ode the regular rhythm of the pentameter is disturbed, as in the second period quoted, by the anticipation, in the second metre, of the iambic movement that follows in the third.[1] Compare in Pindar:

Ὀγχηστίαισίν τ' ἀϊόνεσσι περιστέλλων ἀοιδὰν ~
ὃς δ' ἀμφ' ἀέθλοις ἢ πολεμίζων ἄρηται κύδος ἀβρόν
– – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – – *Isth.* i. 33, 50

This period (33) is normally the hypercatalectic form of a well-known tetrameter (**489, 6**).

822. The reverse effect is observable in the following pentameter in descending rhythm:

θῆκεν ἀντ' εὐεργεσιᾶν, λιπαρῶν τ' ἄλ|λων στεφάνων ἐπίμοιρον
– ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – –
Bacch. i. 19 f. K., 157 f. B.
ὅσσον ἂν ζώῃ χρόνον, τόνδε λάχεν· τί | μάν; ἀρετὰ δ' ἐπίμοχθος
– ⏑ – – – ⏑ – – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ ⏑ – – *Ibid.* 42 f. K., 180 f. B.

In this single period of the ode (v. 42 f.) the regular rhythm is varied by continuing the opening trochaic cadence into the second metre. Thus also in a catalectic tetrameter (**489, 12**), in Pind. *Pyth.* i.:

τὸν προσέρποντα χρόνον, ὃν ἔραται καιρὸν διδούς ~
μισθόν, ἐν Σπάρτᾳ δ' ἐρέῳ τὰν πρὸ Κιθαιρῶνος μάχαν
– ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – *Pyth.* i. 57, 77

Compare the following heptameter:

χαλκεόκρανον δ' ἔπειτ' ἐξ|είλετο Ϝιὸν ἀναπτύ|ξας φαρέτρας πῶμα· τῷ δ' ἐναντία
– ⏑ – – – ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ – – – ⏑ – ⏑ – ⏑ –
Bacch. v. 74 ff. K.

Once in this ode (colon 115) a trochaic metre occurs instead of

[1] In Bacch. xiv. 5 Blass reads ἠδ', where the manuscript is uncertain, but this would give a variation (– – ⏑ – – ⏑ ⏑ – for – – ⏑ ⏑ – ⏑ ⏑ –) which occurs in prosodiac verse nowhere else in Greek poetry. Housman's conjecture ἰδ' is, therefore, right. See Jebb's note.

the normal – ◡ ◡ – at the beginning of the second dimeter,[1] due perhaps to the trochaic swing of the period.[2]

823. The displacing element is sometimes the first half of the prosodiac or the second half of the enoplius. Thus in a pentameter in ascending rhythm:

γνῶμαι πολύπλαγκτοι βροτῶν | ἄμερσαν ὑπέρτατον ἐκ χειρῶν γέρας –
Κάσαν παρ' εὔυδρον προγο|νῶν ἐσσαμένων, Πριάμοι ἐπεὶ χρόνῳ
– – ◡ – – – ◡ ⏑ – – ◡ ◡ – ⏑ – ◡ –

Bacch. xi. 35 f., 119 f. K.

Twice in this ode the regular rhythm is varied in the second metre by the anticipation of the opening movement of the trimeter that follows. Compare in Pindar:

καὶ πεντάκις Ἰσθμοῖ στεφανωσάμενος Nem. vi. 19
– – ◡ ◡ – – ◡ ◡ – ◡ ◡ ⏑
δαίμων ἀπ' Οἰνώνας ἔλαβεν. στάσομαι· οὗτοι ἅπασα κερδίων
– – ◡ – – – ◡ ◡ | – – ◡ ◡ – ◡ ◡ – ◡ – ◡ – *Nem.* v. 16

824. The reverse effect is observable in descending rhythm:

ἄνθεσιν ξανθὰν ἀναδησάμενος κεφαλάν.
– ◡ – – – ◡ ◡ – ◡ ◡ – · ◡ ◡ – Bacch. x. 15 f. K.

The tetrameter does not here end, as it would normally (**489, 12**), with trochaic movement, but continues the 'ionic' cadence (Hephaestion's phraseology) in the last metre. Pindar affects this cadence:

Μέμνονα χαλκοάραν· | τίς γὰρ ἐσλὸν Τήλεφον –
οὐκ ἄτερ Αἰακιδᾶν | κέαρ ὕμνων γεύεται
– ◡ ◡ – ◡ ◡ – · | ⏑ ◡ – – – ◡ – *Isth.* v. 41, 20

The first period (41) shows the normal tetrameter. Cf. *Nem.* i. 6 and 17, *Pyth.* iv. 6, *Isth.* vi. 37.

825. The disposition to this substitution is so strong that it may be made even when it is not supported by an adjacent metre of the same form. Thus it occurs as the initial movement in a period, where the effect is equivalent to partial acephalization.

[1] This period cannot begin with the fifth colon of the epode, because of hyphenation in 74.

[2] A trochaic metre is substituted for the first metre of the enoplius also in Bacch. i. 9 B., in a conjectured proper name in a restored line, and in 170 B., where, however, the editors read *νόσων* for *νούσων* of the manuscript. Elsewhere in the ode the normal – ◡ ◡ – occurs in this place.

ἐθέλει δ' αὔξειν φρένας ἀνδρός, ὁ δ' εὖ ἔρδων θεοὺς
⏑ ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – Bacch. i. 24 f. K., 162 f. B.[1]

φιάλαν ὡς εἴ τις ἀφνε|ὰς ἀπὸ χειρὸς ἑλὼν
⏑ ⏑ – – – ⏑ – ⏑ | – ⏑ ⏑ – ⏑ ⏑ – *Ol.* vii. 1

The second as well as the first metre may have this opening:

μεταμώνια θηρεύ|ων ἀκράντοις ἐλπίσιν
⏑ ⏑ – · ⏑ ⏑ – – | – ⏑ – – – ⏑ ⏓ *Pyth.* iii. 23

εἶτ' ἐφλέγμηνεν αὐτοῦ | τὸ σφυρὸν γέροντος ὄντος; | καὶ τάχ' ἂν βου-
βωνιῶν ~
διὰ τοῦτ' ὀδυνηθεὶς | εἶτ' ἴσως κεῖται πυρέττων. | ἔστι γὰρ τοιοῦτος ἀνήρ
⏓ ⏑ – · ⏓ ⏑ – – | – ⏑ – ⏑ – ⏑ – – | – ⏑ – – – ⏑ – –
Vesp. 276 f., 283 f.

This variation of rhythm thus established may occur even within a trochaic series, with distinct effect of dissonance:

εἰ τὰ πὰρ χειρὸς κυβερνᾶ|ται δικαίαισι φρένεσσιν ~
συμφορὰ δ' ἐσθλὸν ἀμαλδύ|νει βαρύτλατος μολοῦσα
– ⏑ – – ⏓ ⏑ – – | – ⏑ – – – ⏑ – ⏓ Bacch. xiv. 10 f., 3 f. K.

Cf. Bacch. x. 10; Pind. *Pyth.* ix. 41.

826. Cola occur in both Bacchylides and Pindar that are wholly iambic or trochaic except for a single metre in choriambic form. This is the 'iambic' or 'trochaic' choriamb found in iambic and trochaic verse throughout Greek poetry[2]:

ὕμνοισιν· ὔφαινέ νυν ἐν | ταῖς πολυηράτοις τι κλει|νὸν ὀλβίαις Ἀθάναις
– – ⏑ ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – –
Bacch. xix. 8 ff. K.

The second dimeter would normally be wholly iambic, but an 'iambic' choriamb displaces its first metre with rhythmical effect comparable to syncopation in modern music:

φόρμιγγ' Ἀπόλλων ἑπτάγλωσ|σον χρυσέῳ πλάκτρῳ διώκων ~
ὡς ἄρα νυμφείας ἐπεί|ρα κεῖνος ἐν λέκτροις Ἀκάστου
– ⏓ ⏑ – – – ⏑ – | – – ⏑ – – – ⏑ – – *Nem.* v. 24, 30

νεανίᾳ γαμβρῷ προπί|νων οἴκοθεν οἴκαδε, πάγ|χρυσον, κορυφὰν κτεάνων ~
Πέλλανά τ' Αἴγινά τε νι|κῶνθ' ἑξάκις· ἐν Μεγάροι|σίν τ' οὐχ ἕτερον λιθίνα
⏓ – ⏑ – – ⏓ ⏑ – | – – ⏑ ⏑ – ⏑ ⏑ – | – – ⏑ ⏑ – ⏑ ⏑ –
Ol. vii. 4, 86

[1] Bacch. v. 160 K. is an iambic trimeter with 'ionic' opening, if the verse begins with a short syllable. See the editors.

[2] For Aristophanes see 71, 206.

827. In descending rhythm this is the commonest form of variation of rhythm found in enoplic verse:

σύλιον θρῆνον διαπλέξαισ' Ἀθάνᾳ –
εὐκλέα λαοσσόων μναστῆρ' ἀγώνων Pyth. xii. 8, 24
– ⏑ ⏓ – – ⏑ – – ⏑ – –

Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ –
σὺν βαθυζώνου διδύμοις παισὶ Λήδας Ol. iii. 5, 35
– ⏑ – – – ⏑ ⏓ – – ⏑ – –

τὶν δ' ἐν Ἰσθμῷ διπλόα θάλλοισ' ἀρετά Isth. v. 17
– ⏑ – – – ⏑ – – – ⏑ ⏑ –

For longer periods cf. *Nem.* viii. 2, xi. 5 and 14, *Isth.* vi. 6. Compare also:

κεῖνος ἀνήρ, ἐπικύρσαις | ἀφθόνων ἀστῶν ἐν ἱμερταῖς ἀοιδαῖς –
πρὸς Πιτάναν δὲ παρ' Εὐρώτα πόρον δεῖ σάμερον ἐλθεῖν ἐν ὥρᾳ
– ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ – – – ⏑ ⏓ – – ⏑ – – *Ol.* vi. 7, 28

καὶ Λύκαιον πὰρ Διὸς θῆκε δρόμῳ, | σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει –
αὐτὸς Ὄλυμπον θέλεις ναίειν ἐμοὶ | σύν τ' Ἀθαναίᾳ κελαινεγκεῖ τ' Ἄρει
– ⏑ ⏓ – – ⏑ – – – ⏑ – · | – ⏑ – – – ⏑ – – – ⏑ –
Nem. x. 48, 84

καιρὸς ἀνδρῶν ἔργματι κάλ|λιστος· εὖ ἔρδοντα δὲ καὶ θεὸς ὀρθοῖ
– ⏑ – – – ⏑ ⏑ – | – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – Bacch. xiv. 17 f. K.

Ζηνὶ παρισταμένα κρί|νεις τέλος ἀθανάτοι|σίν τε καὶ θνατοῖς ἀρετᾶς
– ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – · | – ⏑ – – – ⏑ ⏑ –
Bacch. xi. 5 ff. K.

The dimeter sometimes occurs independently as a period:

γλῶσσα ποιμαίνειν ἐθέλει Ol. xi. 9 – ⏑ – – – ⏑ ⏑ –
ἐν δ' Ἄρης ἀνθεῖ νέων = τὸν δ' ἐν Ὀλύμπῳ φάτναι Ol. xiii. 23, 92
– ⏑ ⏓ – – ⏑ –

The substitution of – ⏑ ⏑ – – ⏑ – in the last dimeter for the normal – ⏑ – – – ⏑ – furnishes the key to the explanation of an unusual substitution found in Bacchylides and Aristophanes, – ⏑ ⏑ – – ⏑ – for – ⏑ ⏑ – ⏑ ⏑ –:

Πλεισθενίδας Μενέλαος | γάρυϊ θελξιεπεῖ
– ⏑ ⏑ – ⏑ ⏑ – – | – ⏑ ⏑ – ⏑ ⏑ – Bacch. xv. 48 K.

This is normal, two enoplic dimeters combined, but once in a defective line (13 K.) the period ends in – ⏑ –. Compare:

μῶν ἀπολώλεκε τὰς | ἐμβάδας, ἢ προσέκοψ' ἐν | τῷ σκότῳ τὸν δάκτυλόν
που ~
ἐξαπατῶν καὶ λέγων | ὡς φιλαθήναιος ἦν καὶ | τὰν Σάμῳ πρῶτος κατείποι
– ◡ ◡ – ⏑ ◡ – · | – ◡ ◡ – ◡ ◡ – – | – ◡ – – – ◡ – –

Vesp. 274 f., 282 f.

The two normal dimeters are found in correspondence in Pindar:

θνατὰ θνατοῖσι πρέπει =
Ἡρακλέϊ πρότερον *Isth.* v. 16, 37 – ◡ ⏑ – ⏑ ◡ –

The nature of the substitution in Bacch. xv. 13 K. and *Vesp.* 282 is now clear: the dimeter – ◡ ◡ – – ◡ – occurs in these passages as the allowed substitute for – ◡ – – – ◡ – (cf. *Ol.* xiii. 23, 92 quoted above).

828. All the variations from normal types in Bacchylides have now been considered,[1] and practically all in Pindar.

829. The change involved in each of these cases undoubtedly produces temporary dissolution of the regular rhythm and is comparable with dissonance in harmony. But it is not fortuitous nor arbitrary, but due to some special tendency which is discoverable when the rhythm of the entire period is taken into account. Occurring but rarely in any single ode its general effect may have been as distinct and satisfactory as that of the regulated discords of modern music.

[1] The third colon in the strophe in Bacch. xiii. is probably a Pherecratean.

CHAPTER XX

THE COMMENTARY OF HELIODORUS

830. In the editions of plays of Aristophanes purchasable in the bookshops of Athens during the fourth and third centuries B.C. the trimeters of dialogue and tetrameters were doubtless given each its own line, but lyrical parts were written solidly as prose without indication of the limits either of cola or of periods. Furthermore, the musical notes, found in the author's original book of the play, were probably soon eliminated from the copies offered for sale by the trade. Even cultivated men, therefore, as early as the time of Lycurgus, must often have felt doubt as to the metrical form of these comic songs, although it is neither elaborate nor complex.

831. It was probably Aristophanes of Byzantium (c. 200 B.C.) who devised and published the colometrical editions of the tragic dramatists that became the basis of our present texts. His colometrical edition of Pindar is certain. Some Alexandrian scholar must early have done the poet Aristophanes the same service, for it cannot be supposed that, when so simple a way to a better understanding of the metrical constitution of dramatic odes had been discovered and applied, Aristophanes was left neglected for three hundred years until the time of Heliodorus. In these colometrical editions the entire text was written in *στίχοι* and *κῶλα*, and *σημεῖα* were also used to indicate quickly to the eye certain important facts relating to rhythm and structure. Sooner or later also the principle of indentation was employed to bring into relief the relative length of lines and cola. These editions promoted the systematic study of the subject, and metrical treatises were written.

832. Heliodorus (c. 100 A.D.) wrote a noteworthy colometry of Aristophanes, a continuous commentary in which he analyzed the metrical structure of the plays and ventured occasional criticism. Doubtless he corrected and improved the colometrical texts of the poet which he had before him as he wrote. It is not likely, for the reason just stated, that he himself first constituted such a text. Extracts were made from his colometry of Aristophanes, of which copies (*τὰ Ἡλιοδώρου* in the subscriptions at the end of the *Nubes*, *Pax*, and *Aves*) were current, by the anonymous scholar who early in the Byzantine period collected the scholia on Aristophanes now found in part in the oldest extant manuscripts. This scholar depended chiefly on Symmachus, practically contemporary with Heliodorus, for exegetical comment. Symmachus was not interested in colometry.[1]

833. Mutilated remains of these Heliodorean extracts are found in existing manuscripts mingled with the exegetical commentary. The text of these remains is in a deplorable condition, but nevertheless admits trustworthy restoration in most cases. Dindorf, in his Oxford edition of Aristophanes (IV. i., p. xvi.), first attributed the older metrical scholia to Heliodorus. Schneider (*De schol. fontibus*, 119) a little later suggested that Heliodorus had written a colometry. Thiemann collected and published, in 1868 and 1869, the fragments of the older metrical scholia, separating them from the Byzantine metrical commentary, and in the following year Hense, in his *Untersuchungen*, made very substantial contributions to a better understanding of Thiemann's collections, and corrected many of his conclusions. See also a lively chapter in Rutherford's *History of Annotation*, 87 ff.—Triclinius, who lived at the beginning of the fourteenth century, is the author of the "Byzantine" metrical scholia, as Dindorf surmised. See Zacher, *Handschriften*, 603 ff. Musurus incorporated the Triclinian analyses with the scholia in the Princeps. Compare the metrical commentary on the *Nubes* in the important Vatican manuscript Vv5 (Zacher, 628 ff.) with that of the Princeps (reprinted in Thiemann, 32 ff.).

834. In Heliodorus's colometrical texts of Aristophanes, the difference in length of cola was indicated to the eye by means of indentation of lines. The technical term for indentation in the commentary is *εἰσθεσις*, and *the standard is the preceding line.* The shorter line is said to be *ἐν εἰσθέσει*. If the order of length is reversed and the shorter line precedes, the position of the longer line is indicated by the term *ἔκθεσις*,—it is said to be

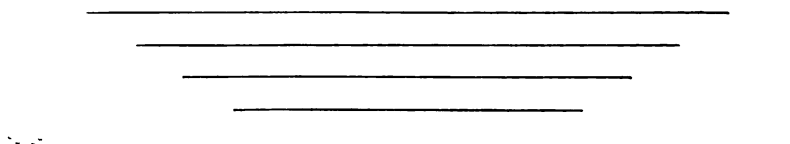
[1] Hense, *Heliodoreische Untersuchungen*, 12 ff., interprets the subscriptions differently.

ἐν ἐκθέσει. The participle ἐκκείμενος is sometimes employed to indicate this relation. To prevent constant iteration, the statement ἐν εἰσθέσει or ἐν ἐκθέσει may be applied to an entire group of verses provided that *no member of the group is theoretically longer or shorter than the preceding norm.* The phraseology in this case is often εἴσθεσις εἰς or ἔκθεσις εἰς περίοδον or μέλος or the like. All verses in a given category, as, for example, iambic trimeters, are assumed to be of the same length.

835. The iambic trimeter, which occurs oftener in comedy than any other verse and is of medium length, was centred on the page. Measured by this, iambic and trochaic tetrameters and the heroic line were ἐν ἐκθέσει. Cf. Schol. *Ach.* 836, 204, *Eq.* 1015. Conversely, the trimeter following any of these was ἐν εἰσθέσει. Cf. Schol. *Pax* 431, *Eq.* 1041. The longest line was the anapaestic tetrameter. Compared with any other, it was ἐν ἐκθέσει. Thus *Eq.* 761 f., following an iambic tetrameter (Schol. *Eq.* 761); *Pax* 729 ff., following an iambic trimeter, and *Pax* 734, following a trochaic tetrameter (Schol. *Pax* 729 ff.). In Schol. *Pax* 729 the difference in length of anapaestic and trochaic tetrameters is the subject of special comment. Thus three categories are established. All verses in any one of these three categories were estimated as of the same length. In fact they are not, but all verses in each group began theoretically on the same perpendicular line.

836. Measured by the standard of the trimeter or of any of the longer lines just mentioned, certain shorter lines are ἐν εἰσθέσει and constitute a fourth category, as iambic, trochaic, anapaestic and dactylic dimeters and Glyconics. Thus iambic dimeters following trimeters (Schol. *Ach.* 263) or iambic tetrameters (Schol. *Ach.* 836); trochaic dimeters following trochaic tetrameters (Schol. *Pax* 337); anapaestic dimeters following trimeters (Schol. *Pax* 82) or anapaestic tetrameters (Schol. *Ach.* 659); dactylic dimeters following trimeters (Schol. *Pax* 114); Glyconics following trimeters (Schol. *Eq.* 973).

837. The relative positions of the verses in the four categories mentioned may be indicated thus:



838. The relative position of some other cola mentioned in the commentary is not equally certain. Heliodorus recognizes iambic, trochaic, and anapaestic monometers as elements in hypermeters (Schol. *Eq.* 911, *Pax* 571, 82). The commentary leaves it uncertain whether they began flush with the dimeters or were set in, and thus constitute the nucleus of a fifth and final category. The hypermeter is treated as a whole and is said to be *ἐν εἰσθέσει* with reference to the norm, but it does not follow that all its elements began on the same line. But Heliodorus has a term specially employed to indicate additional indentation, *ἐπείσθεσις* (**843**), and it is at least singular that he nowhere applies it to the monometer if this was actually set in beyond the dimeter.[1] Cf. Schol. *Ach.* 274: *ἐν εἰσθέσει κῶλα τρία ἰσάριθμα, ὧν τὰ β' ἰαμβικὰ δίμετρα, τὸ δὲ ἓν μονόμετρον.* He does not say *τὸ δὲ ἓν <ἐν ἐπεισθέσει> μονόμετρον.* The phrase would be equally appropriate elsewhere. Most modern editors indent the monometer, as also catalectic dimeters.[2] The relative position of colaria, including brief prose formulae, is equally in doubt, as also of the various exclamations (*ἀναφωνήματα, προαναφωνήματα, προαναφωνήσεις*) that occur, generally among the trimeters of dialogue. The former were indented when following a trimeter or longer line, but whether they were in the fourth or a possible fifth category is uncertain. See Schol. *Ach.* 43, 123, 407, *Pax* 433, *Eq.* 941 (after a catalectic iambic trimeter), *Pax* 1104 (between hexameters). Generally, as the commentary now stands, the position of an *ἀναφώνημα* is not indicated. Cf. Schol. *Eq.* 1170, *Nub.* 1259, *Pax* 1, 173, 657, 1191. In *Pax* 1291 *αἰβοῖ* follows a trimeter, but is not said to be *ἐν εἰσθέσει.* The following hexameter is *ἐν ἐκθέσει.* The trimeters that follow *Nub.* 1170, *ἰοὺ ἰού*, are *ἐν ἐκθέσει*, but the analysis of the preceding ode is lost. With *Nub.* 1170 cf. *Nub.* 1321 and note.

839. Dochmiac dimeters are in the fourth category, but the

[1] The iambic monometer in *Ach.* 407 is *ἐν εἰσθέσει*, but with reference to a trimeter (Schol. *Ach.* 407). Cf. the same statement in regard to an iambic penthemimer and an iambic *ἡμιόλιον, ἰὼ Παιὰν Παιάν*, in the same position (Schol. 43, 1210). The anapaestic *δίπλοῦν* in *Pax* 512 is included in the same group with the following iambic dimeters (Schol. *Pax* 512).

[2] See the Schol. on *Pax* 469 ff., *Ach.* 1008 for such evidence of the indentation of catalectic dimeters as is found in the Commentary. Cf. the iambic hephthemimer which Heliodorus read in *Ach.* 557, but the case is not decisive (Schol. *Ach.* 557 and note).

position of a single dochmius is as uncertain as that of iambic, trochaic, and anapaestic monometers and for the same reason. Cf. Schol. *Ach.* 358, 566.

840. The position of paeonic cola is perhaps in doubt. Dirrhythma and trirrhythma following a tetrarrhythmon are *ἐν εἰσθέσει*, as a tetrarrhythmon after a dirrhythmon or trirrhythmon is *ἐν ἐκθέσει* (Schol. *Ach.* 665). No tetrarrhythmon described in the commentary happens to occur after or before a trimeter, but in Schol. *Pax* 346 trochaic tetrameters are said to be *ἐν ἐπεκθέσει* (**843**) with reference to a tetrarrhythmon, which is itself *ἐν ἐκθέσει* with reference to a dirrhythmon. See also Schol. *Pax* 585. Since the trochaic tetrameter is in the second class (**835**), these scholia place the paeonic tetrarrhythmon in the third class, along with the iambic trimeter. Trirrhythma would then be in the fourth class, but dirrhythma and trirrhythma are grouped together in the commentary, like iambic, trochaic, and anapaestic dimeters and monometers and single and double dochmii, and the relative position of the dirrhythmon is as uncertain as that of the monometer and dochmius.

841. Glyconics are in the fourth class (Schol. *Eq.* 973), but acephalous Glyconics, which Heliodorus regards as *ἰωνικὰ ἀπὸ μείζονος*, are indented with reference to anapaestic dimeters in Schol. *Pax* 1329, but in a reading (*ἐν ἐπεισθέσει*) that is due to restoration. This would place acephalous Glyconics doubtfully in a fifth class. There is nothing to contradict this classification elsewhere in the commentary. Cf. Schol. *Eq.* 1111, *Ach.* 836, *Pax* 856.

842. A group of cola beginning a new metrical part is sometimes in the same category as to length as the preceding colon that constitutes the norm. To indicate this, the commentary occasionally employs the word *ὁμοίως*. Cf. Schol. *Eq.* 763, *Pax* 301, 337. Cf. the use of *πάλιν* in Schol. *Eq.* 247 and for a parallel use of *ὅμοιος* cf. Schol. *Ach.* 628, *Nub.* 1353.

843. Heliodorus is generally content to indicate the position of a line by means of the simple terms *εἴσθεσις* or *ἔκθεσις*, measuring it exclusively by the preceding line, but sometimes, although very rarely, he employs two standards of comparison in establishing position. The third line in a descending scale is then said to be *ἐν ἐπεισθέσει*,—it is *additionally indented*. The converse expression, in an ascending scale, is *ἐν ἐπεκθέσει*.

Thus a group of trimeters would be *ἐν εἰσθέσει* with reference to a preceding trochaic tetrameter; shorter lines following the trimeters might then be said to be *ἐν ἐπεισθέσει*. Conversely trimeters would be *ἐν ἐκθέσει* in relation to a preceding dimeter; trochaic tetrameters following the trimeters might then be said to be *ἐν ἐπεκθέσει*. A triple relation of this sort, in fact, often exists, but Heliodorus frequently ignores it, and the practice of the modern editors of the commentary of substituting the terms *ἐπείσθεσις* and *ἐπέκθεσις* by conjecture for the simple *εἴσθεσις* and *ἔκθεσις* whenever they might occur is not to be approved. Compare the following instances in the commentary, consulting the explanatory and critical notes: *ἐν ἐπείσθεσει*: Schol. *Ach.* 1008, *Eq.* 616, 941, *Pax* 433, 1329, 1333; *ἐν ἐπεκθέσει*: *Pax* 346, 459, 470, 553, 585, 1316.

844. The position of the second line in a descending scale is sometimes indicated not simply by *ἐν εἰσθέσει*, but by *ἐν εἰσθέσει παρά* followed by the name of the norm in the accusative. Cf. Schol. *Pax* 431. The prose formulae following in 433 f. are designated as *ἐν ἐπεισθέσει*. The phraseology *ἐν εἰσθέσει παρά* expresses the idea of intermediate or approximate indentation, and may be used even when no shorter lines follow. Cf. Schol. *Nub.* 1131, *Pax* 657, 729. On the converse term *παρέκθεσις* see the note on Schol. *Pax* 459, 464.

845. In the colometrical text of Heliodorus the relations of length were indicated, in accordance with the rules deduced above, by their position on the page. It was not necessary, therefore, to burden the commentary with technical terms. Analyses of many odes, indeed, as now transmitted in the manuscripts, completely lack designations of position. Heliodorus, no doubt, used his judgment in expressing or omitting these designations. Some, to be sure, may have been lost in transmission, and he may have been careless and inconsistent in inserting them, but it does not seem wise, if indeed it is possible (**838 ff.**), now to attempt to insert these terms, as some editors are inclined to do, in restoring the mutilated text of his commentary, in all cases where they might be employed.

846. In the colometrical texts of the dramatic poets not only indentation, but also semeiosis, was employed to indicate certain important facts quickly to the eye (**831**). The tokens (*σημεῖα*) thus used by Heliodorus were the *παράγραφος* and the *κορωνίς*.

847. He employed two forms of the παράγραφος, the single (παράγραφος ἁπλῆ), —, and the double (παράγραφος διπλῆ), ⌐.

848. The double paragraph ⌐, placed over the beginning of a colon or verse, signified change of μέτρα, i.e. cola or verses regarded from the point of view of their metrical form, as the metricians were wont to regard them, rather than of their rhythm. Cf. Schol. *Pax* 82, 114, 124, 154, 173, 299, etc. This change was generally an actual shift of rhythm, as from trimeters to anapaestic dimeters and monometers or to dactylic dimeters (Schol. *Pax* 82, 154, 974; Schol. *Pax* 114) or to trochaic tetrameters (Schol. *Pax* 299, 383, 426), or from anapaestic dimeters and monometers or the heroic line to trimeters (Schol. *Pax* 173, 1016; Schol. *Pax* 124); but the change was sometimes simply a shift from one colon to another in the same rhythm. The διπλῆ is thus placed in the commentary over the first of a series of dimeters following tetrameters. Compare, in iambic rhythm, Schol. *Eq.* 911, in trochaic, Schol. *Eq.* 284, *Pax* 651, in anapaestic, Schol. *Ach.* 659, *Eq.* 824, *Pax* 1320.

849. All changes of 'metres' in this special sense were thus marked, in non-melic parts, with one exception. Colaria and exclamations were set in (**838**), but the fact that they were different μέτρα from the preceding and following lines was not marked, except by indentation, unless they had the compass of two lines, when the διπλῆ was employed. A single διπλῆ suffices in Schol. *Nub.* 1170, 1321 for both the exclamation and the following trimeters. With these cf. Schol. *Eq.* 941, *Nub.* 1259, *Pax* 433. The exclamations and colaria in the last two cases stand between trimeters. That they also (as in Schol. *Eq.* 941) originally had the διπλῆ is inferable from the διπλῆ attached to the trimeters that follow in each case.

850. A strophe, on the other hand, was regarded as a metrical whole. The διπλῆ did not occur within it, although it might be composed in different rhythms, but was placed at the beginning both of the strophe and of the part that followed it (except as in **851**), even if the first line of the song was the same μέτρον as the line that preceded, and its last line the same as that which followed. The strophe was thus marked off as a musical entity with great distinctness. Generally there was actual change of rhythm at the beginning, both of the strophe and of the follow-

ing part. Thus the strophe of the ode of the syzygy in the *Equites* (616–623), of which the beginning and close are in trochaic and the remainder in paeonic-trochaic rhythm, is enclosed by trimeters (Schol. *Eq.* 616 and 624). The διπλῆ was here set over the beginning of 616 and also of 624, but not within the song. The strophe in the first syzygy of the *Acharnians* (358–365), composed of dochmiacs and a trimetrical iambic distich, is likewise enclosed by trimeters and the διπλῆ was placed over the beginning of 358 and also of 366, but here 365 and 366 are both trimeters, one melic, the other spoken. Heliodorus regards *Pax* 337–345 as a μέλος, closing the parode, and sets the διπλῆ over the beginning of 337 and again of 346, although 336 and 337 are the same μέτρον. The distich, however, spoken by a coryphaeus, that frequently follows a strophe, he includes with the song and does not give it the διπλῆ. The following line has the διπλῆ, even if it is the same μέτρον. Cf. Schol. *Ach.* 303, *Eq.* 761, *Nub.* 476, and also Schol. *Eq.* 409.

851. If the antistrophe in a dyadic ode immediately followed the strophe (**700**), strophe and antistrophe were not separated by the διπλῆ, but were regarded as a musical whole. If, however, the antistrophe was separated from the strophe (περίοδος ἐν διεχείᾳ), two διπλαῖ, ⏑ ⏑, were set over the beginning of the first colon of the antistrophe, and the reason of this is given in the commentary. Cf. Schol. *Pax* 383: ὑφ' οὗς (383 f.) διπλαῖ β', ἔπεται γὰρ ἡ ἀντιστρέφουσα τῇ ἐκκαιδεκακώλῳ, with reference to the strophe, 346–360. Cf. also Schol. *Pax* 486, and Schol. *Ach.* 1037, *Eq.* 683. In one instance, Heliodorus has recorded the use of the two διπλαῖ to indicate the correspondence of trimeters in a syzygy. Cf. Schol. *Pax* 956 and note.

852. The complete parabasis (ἡ τελεία παράβασις) consists of seven parts (**668**). The general rules determine the use of the διπλῆ with the first three, the commation, parabasis proper and pnigos. If the commation was melic, the διπλῆ separated it from the following parabasis proper (Schol. *Pax* 734, *Eq.* 507); if Heliodorus did not regard it as melic, and if there was no shift of μέτρα, the διπλῆ did not occur (Schol. *Ach.* 626). The διπλῆ always marked the beginning of the pnigos and that of the following strophe. The last four parts of the parabasis, strophe, epirrhema, antistrophe, antepirrhema, constitute an ἐπιρρηματικὴ συζυγία (Schol. *Ach.* 665, *Eq.* 551). This was regarded as a

whole, and its parts were not separated by the διπλῆ. The second stasimon in the *Acharnians* (*Ach.* 971–999), a περικοπὴ ἀνομοιομερὴς κατὰ σχέσιν (**705**), was similarly regarded (Schol. *Ach.* 971). This is a syzygy, but not epirrhematic. On the other hand the non-antistrophic parts of περικοπαί that were not composed κατὰ σχέσιν seem to have been marked off by the διπλῆ. Heliodorus regarded *Pax* 571–600 as an amoebean anomoeomeric pericope and separated its two parts by the διπλῆ (Schol. *Pax* 571). Similarly, the prōōde of the triadic pericope in *Ach.* 1143–1173 is separated from the following strophe and antistrophe by the διπλῆ (Schol. *Ach.* 1150).

853. Under the principles stated in the preceding paragraphs (**848 ff.**) the διπλῆ would occur in the *Acharnians* over the beginning of the following verses: 204, 234, 242, 263, 280, 284, 305, 347, 358, 366, 393, 489, 497, 572, 626, 628, 659, 665, 719, 836, 860, 929, 952, 971, 1000, 1008, 1018, 1047, 1143, 1150, 1174, 1190. Two διπλαῖ would occur over the beginning of 335, 385, 566, 1037.

854. There is a second, sporadic use of the διπλῆ in the Heliodorean commentary that demands attention. Heliodorus generally analyzes a strophe directly into cola, but sometimes he designates the subordinate periods of which the strophe is composed. In these cases he sometimes irregularly places the διπλῆ over the beginning of a subordinate period which has not the same metrical constitution as the subordinate period that precedes, just as he uses it to separate the non-antistrophic parts of a pericope (**852**). He then regards these smaller musical entities as wholes, just as he invariably so regards a single strophe, or a strophe and antistrophe when juxtaposed (**851**). See **723 f.** and cf. Schol. *Ach.* 929, 1210, *Eq.* 498. This subordinate use of the διπλῆ is not recorded in the Table of Structure and Rhythms, to be found at the end of this book.

855. The παράγραφος ἁπλῆ had a more limited use than the διπλῆ. It was employed in a continuous monostrophic ode of more than two strophes to indicate that the strophes were rendered by half-choruses. Thus in the first stasimon of the *Equites* (cf. Schol. *Eq.* 973) it was written over the first part of 977, 985, 993, to indicate that the second half-chorus sang the following strophes, and over 981 and 989 to indicate that the first half-chorus here resumed the singing. The διπλῆ, of course,

separated 996, where the song ended, and 997, in which the rhythm changed. Cf. Schol. *Pax* 1336 for further indications of the use of the ἁπλῆ in Aristophanes. The παράγραφος ἁπλῆ occurred in the *Acharnians* over 842, 848, and 854; the ἁπλῆ appears not to have been used unless the ode was sung exclusively by the chorus. Cf. Schol. *Eq.* 1111.

856. The single paragraph (lineola) was not employed by Heliodorus in comedy in the manner prescribed by Hephaestion (75. 5 ff.), to indicate in dialogue or song change of speaker or singer, although, as is well-known, there are traces of this later Hephaestionic usage in the older manuscripts of Aristophanes. The ἁπλῆ here often stands *before* the verse taken by a new speaker, in place of the compendium of his name (**860**).

857. The coronis (ʒ) intimated certain facts of the scenic action. It was thus used: i. at some point early in the parode to mark the coming of the chorus; ii. at any point in the play where the actors all retired and left the chorus in possession of the scene; iii. on the return of an actor or actors after such a part taken by the chorus; iv. at the end of the play as an 'exeunt omnes.' It was not employed to indicate the coming and going of actors when other actors remained on the scene, or to mark the going and immediate return of an actor who happened to be on alone, e.g. *Ach.* 328–330, 365–366.

858. Commonly Heliodorus adds the explanation of its use. Cf. in the *Acharnians*: εἰσέρχεται γὰρ ὁ χορός, Schol. 204; ὅτι εἰσίασιν οἱ ὑποκριταί, Schol. 242; ἐξιόντων τῶν ὑποκριτῶν ὁ χορὸς λέγει τὴν τελείαν παράβασιν, Schol. 626; ὅτι ἐπεισίασι, Schol. 719; ἐξελθόντων τῶν ὑποκριτῶν καὶ μένοντος τοῦ χοροῦ, Schol. 836; εἰσίασι γὰρ οἱ ὑποκριταί, Schol. 860; ὑποχωρησάντων τῶν ὑποκριτῶν, Schol. 971; εἰσίασιν οἱ ὑποκριταί, Schol. 1000; εἰσέρχεται γὰρ ὁ ὑποκριτής, Schol. 1174; ἡ τοῦ δράματος, Schol. *Eq.* 1335, *Pax* 1329.

859. Thiemann places the ἁπλῆ, διπλῆ, and κορωνίς on the right at the end of the first of the two cola differentiated by these signa, and lines the signum with the text of the first of these two cola. See his *Heliodori colometria*, 128 ff. Editors of Aristophanes who avail themselves of semeiosis follow the same practice, but this mode of writing is in defiance of the phraseology by which Heliodorus indicates the position of these signa and is contradicted by the evidence of the manuscripts. Heliodorus, in stating the position of the διπλῆ which indicates that the rhythm of the tetrameters in *Pax* 734 ff. is different

from that of the last of the tetrameters that precede, says (Schol. *Pax* 734): ὑφ' οὗς διπλῆ καὶ ἔκθεσις εἰς αὐτὴν τὴν παράβασιν. Cf. Schol. *Pax* 383 on the antistrophe, preceded by tetrameters, that begins with 385: ὑφ' οὗς διπλαῖ β'; also Schol. *Pax* 299, on the parode which begins in 301: ὑφ' οὗς κορωνίς, and Schol. *Ach.* 971: ὑφ' ὃ κορωνίς. See also Schol. *Ach.* 347, 364, 566, *Eq.* 761. Heliodorus invariably states that the signum is placed *under* the first of the contrasted cola or verses.

860. The evidence of literary papyri for the use of the παράγραφος ἁπλῆ and κορωνίς antedates the time of Heliodorus. The British Museum papyrus of Bacchylides, assigned by Kenyon to the first century B.C., uses the paragraphus to separate strophe and antistrophe and epode and places it, always at the beginning of the lines, between the last colon of the strophe and the first colon of the antistrophe, and between the last colon of the antistrophe and the first colon of the epode. The epode is separated from the strophe of the following triad by a combination of coronis of simple antisigmatic form and the paragraphus, thus)——. This also is placed between the cola at the extreme left. Compare the fragment of a partheneum of Pindar in Oxyrhynchus Papyrus 659 (iv. 53 ff.) of the first century of the Christian era, and the fragments of paeans of Pindar in 841 (v. 24 ff.) of the second century. In both these manuscripts the coronis is elaborate. The paragraphus has a long history. Originally it was a rhetorical device (γραμμὴ παράγραφος) employed to indicate the beginning of a new sentence and its use in prose is well known. It is to be noted that in this use it does not stand at the end of the first sentence, but at the beginning of the column between the two sentences to be separated, even if the second begins in the preceding line. Compare Oxyrhynchus Papyrus 696 (iv. 142 f.), a fragment of Thucydides of the first century of our era. In the drama this signum was employed to denote a change of speaker, although Heliodorus does not thus use it, so far as is known (**856**). Record of this use begins early. In a papyrus of the third century B.C. that contains seventy verses of the *Antiope* of Euripides (*Flinders Petrie Papyri*, i., plates i., ii., edited by Mahaffy), the speakers are not named in the margin of the part of the play now extant, but the paragraphus is placed at the left over the beginning of the verse with which the change occurs. Remains of an interesting papyrus manuscript of Aristophanes are found among the Berlin fragments of classical authors (*Berliner Klassikertexte*, v. ii., xviii. Taf. v.), which von Wilamowitz assigns to the fifth century of our era. This contains a very considerable number of verses of the *Acharnians* and some verses of the *Ranae* and *Aves*. The paragraphus is written in this manuscript in the manner just described, but the compendium of the speaker's name also is sometimes given and placed *before* the verse. Compare also the new Menander, which Körte (*Menandrea*, xii.) assigns to the

fourth or fifth century of our era. Examples might be multiplied. In the Ravennas of Aristophanes, which is a parchment manuscript of the tenth century, the paragraphus has dropped to the front of the colon and taken the place of the compendium denoting the speaker.

The conclusions to be drawn from the facts stated [1] may be illustrated as follows: —

ἦν ἔχομεν ὁδὸν λόγων εἴπωμεν ὅσα τε νοῦς ἔχει.

χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμῳδοποιητὴς *Pax* 733 f.

ὦ πόνηροι μὴ σιωπᾶτ'· εἰ δὲ μή, λακήσεται.

μηδαμῶς ὦ δέσποθ' Ἑρμῆ, μηδαμῶς, μηδαμῶς, *Pax* 384 f.

εἴσειμ' ὑπαὶ πτερύγων κιχλᾶν καὶ κοψίχων.

εἶδες ὦ πᾶσα πόλι τὸν φρόνιμον *Ach.* 970 f.

Κλ. ἰδού. Ἀλ. ἰδοὺ νὴ τὸν Δί'· οὐδὲν κωλύει.
ἥδιστον φάος ἡμέρας
ἔσται τοῖσι παροῦσι καὶ
τοῖσι δεῦρ' ἀφικνουμένοις,
ἢν Κλέων ἀπόληται.

καίτοι πρεσβυτέρων τινῶν *Eq.* 972 ff.

[1] See Conradt, *Über die Semeiotik des Heliodorus*, 273 ff. The διπλῆ had little vogue in the use made of it by Heliodorus and has not been reported in any extant manuscript of Aristophanes. The forms of the διπλῆ and κορωνίς vary. As a critical mark the διπλῆ was >— or > or <. For the form adopted in this book, two ἁπλαῖ, =, joined at the left ⸌, see Blass, *Neue Fragmente*, 297. For the coronis here used, a paragraphus with a simple apostrophic coronis attached ʒ, see Blass in von Müller's *Handbuch der Altertumswissenschaft*, i.² 308, 311, and *Bacchylidis carm.* xiv.

ABBREVIATIONS AND SIGNA

R Codex Ravennas 137, 4, A. V Codex Venetus Marcianus 474. E Codex Estensis iii. D 8. Γ Codex Laurentianus xxxi. 15. Θ Codex Laurentianus 140 (AF 2779). Pr. Editio Princeps. The readings of Θ, when it is used, are due to Dindorf in his Oxford edition.

D Dindorf. T Thiemann. H Hense. Z Zacher. B Bachmann. Ed. Editor. S signum.

Greek words within ( ) have been supplied by Thiemann, within < > by Hense, within ⌈ ⌉ by the Editor.

· · attached to an incomplete Greek word signifies that it is written compendiously in the manuscript and that its original form must be determined from the context.

· · · in a Greek quotation signifies that intervening words are omitted.

* * * after : or) signifies that the metrical scholium is attached in the manuscript to a scholium on general matters. After numerals within ( ) without following : * * * signifies that no metrical scholium on the verses indicated by the numerals is extant.

The superior numeral in the text of the metrical scholium stands *before* the Greek word or phrase to which the critical note pertains.

The lemma is in heavy-face type when it occurs before the text of the metrical scholium, but not in the critical notes. If it is immediately followed by : the following scholium is marginal; if it is followed by) the scholium is interlinear.

The spelling of some Greek words, such as δίρρυθμον, τρίρρυθμον, etc., has been silently corrected.

METRICAL SCHOLIA

Acharnians

43 [1] πάριτ' εἰς τὸ πρόσθεν: εἴσθεσις ⌜εἰς⌝ [2] κωλάριον ἀπ' [3] ἐλάσσονος. ΕΓ

In fact, the half-line is an iambic penthemimer, not an anaclastic minor ionic hemiolion. Compare Schol. 123.

123 σίγα κάθιζε: πάλιν ἐν [1] εἰσθέσει ἰαμβικὸν πενθημιμερές. E

124–203 τὸν βασιλέως ὀφθαλμὸν) πάλιν ἐν ἐκθέσει στίχοι ἰαμβικοὶ τρίμετροι. E

The metrical scholium on 1–203 found in T p. 17 (D IV. ii. 327, 1–7) occurs in no extant MS., except as here represented by the metrical scholia on 43, 123, 124, but it is given in the Princeps under the list of dramatis personae. The existing metrical commentary fails to account not only for 1–42, 44–60, 62–122, but also for the prose formula in 61. Cf. Schol. *Eq.* 941.

204–33 τῇδε πᾶς ἔπου: * * * κορωνίς, εἰσέρχεται γὰρ ὁ χορὸς διώκων τὸν Ἀμφίθεον, καὶ ἔστι [1] μεταβολικὸν [2] μέλος ἐκ δύο [3] μονάδων [4] μονοστροφικὸν [5] ιδ' κώλων [6] ἔχον τὰς περιόδους, ὧν (204–7) δ' μὲν ἐν ἐκθέσει εἰσὶ ‹στίχοι› [7] τροχαϊκοὶ καταληκτικοὶ τετράμετροι· εἶτα (208–12) ἐν [8] εἰσθέσει κῶλα [9] γ' παιωνικὰ δίρρυθμα ⌜καὶ ἐν ἐκθέσει τετράρρυθμον ἕν.⌝ ΕΓ (213–8[10]) καὶ πάλιν ἐν εἰσθέσει κῶλα ἓξ, ὧν δίρρυθμον τό τε πρῶτον καὶ τὸ τρίτον ⌜καὶ τὸ πεμπτόν,⌝ τὰ δὲ λοιπὰ τρίρρυθμα. E See **449**.

43 [1] Γ:) in E [2] T: κομμάτιον [3] E: ἐλάττονος Γ
123 [1] Ed.: μέσῳ
204–33 [1] Γ: μεταβοτικὸν E [2] E: τὸ μέλος Γ [3] E: δυάδων Γ [4] T: μονοστροφικ . . ὧν ἡ μὲν πρώτη [5] E: ια' Γ [6] T: ἔχει [7] Γ: τροχαϊκαὶ καταληκτικαὶ E [8] T: ἐκθέσει [9] E: τρία Γ [10] ἀνθράκων φορτίων) in E

Misconception of the meaning of *μονάς* (intermediate period, not strophe) led some corrector to read *μονοστροφικῶν, ὧν ἡ μὲν πρώτη ιδ΄ κώλων ἔχει* for *μονοστροφικὸν ιδ΄ κώλων ἔχον.* The *μέλος* is *μεταβολικόν* since the monads are in different rhythms. The paeonic cola (208–18), with the exception of the first two, are divided in Heliodorus's analysis as in the text of R, in which they contain respectively 4, 2, 4, 2, 3, 2, 3, 2, 3 paeonic metres, but see **433**.

242–62 *πρόϊθ' ὡς τὸ πρόσθεν:* * * * *διπλῆ δὲ μετὰ κορωνίδος,* [1] *ὅτι εἰσίασιν* [2] *οἱ ὑποκριταί, καί* [3] *εἰσιν ἴαμβοι (κά).* ΕΓ

263–83 *Φαλῆς ἑταῖρε: διπλῆ καὶ μέλος, οὗ ἡγεῖται* [1] *περίοδος* (263–79) [2] *κώλων ιζ΄ τοῦ ὑποκριτοῦ, ἧς πρῶτα μέν εἰσιν η΄* (263–70) *ἐν εἰσθέσει ἰαμβικὰ δίμετρα, ἀκατάληκτα μὲν β΄, τὸ δὲ* [3] *γ΄ καταληκτικόν, τὰ δὲ ἄλλα ε΄* [4] *ἀκατάληκτα.* ΕΓ (271–3) * * * (274–6 [5]) *ἐν εἰσθέσει κῶλα τρία ἰσάριθμα, ὧν τὰ β΄ ἰαμβικὰ δίμετρα, τὸ δὲ ἓν μονόμετρον.* ΕΓ (277–9, 280–3) * * * See **90, 234.**

ἰσάριθμα may institute a numerical comparison with the three cola (trimeters) that preceded 274–6 in the text of Heliodorus. Three trimeters followed 274–6 also in his text.

284–302 *Ἡράκλεις: διπλῆ· εἶτα ἕπεται δυὰς μονοστροφικὴ* [1] *ἀμοιβαία τὰς περιόδους ἔχουσα δεκακώλους, ἐκ στίχων δύο* [2] *τετραμέτρων καταληκτικῶν τροχαϊκῶν καὶ κώλων η΄, ὧν τοὺς μὲν στίχους ὁ ὑποκριτὴς λέγει τὰ δὲ κῶλα ὁ χορός. πρῶτος τοίνυν ἐστὶν ⟨στίχος⟩ ἐν ἐκθέσει· ⌜εἶτα⌝ κατὰ τὸ ἴσον τοῖς χορικοῖς ἃ ποιεῖ* [3] *δοχμίαν συζυγίαν ⌜ἐν τῇ πρώτῃ περιόδῳ⌝ καὶ ⌜ἐν τῇ δευτέρᾳ⌝ παίωνας τρεῖς καὶ (δύο κατὰ) διαίρεσιν, τῷ δὲ δικώλῳ τούτῳ τὸ μὲν πρῶτον ἐστὶν "ἀπολεῖς ἄρα τὸν ἥλικα τόνδε φιλανθρακέα," τὸ δὲ τῆς δευτέρας "οὗτοι* [4] *ἴσοι χαμαί·" ἕπεται δὲ τοῖς δυσὶ κώλοις στίχος* [5] *τροχαϊκὸς ὅδε "ἀντὶ ποίας αἰτίας," καὶ ἐν εἰσθέσει τὰ λοιπὰ κῶλα ς΄ παιωνικὰ δίρρυθμα.* ΕΓ See **452.**

Heliodorus regards the two intermediate periods 284–92 and 293–302 (see **728**) as strophe and antistrophe, the two constituting a monostrophic dyad, and he considers 285, an anapaestic 'pentapody,' to be the metrical equivalent of 294 f., a paeonic pentameter. He means to quote these subordinate periods, but inadvertently substitutes 336,

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242–62 [1] E: *ὅτε* Γ [2] *οἱ* E: om. Γ [3] T: *τὰ ἰαμβεῖα* E, *ἔστιν ἰαμβεῖα* Γ
263–83 [1] H: *περίοδος ἡ περικοπὴ* [2] E: *κώλου* Γ [3] E: *τρίτον* Γ [4] T: *καταληκτικὰ* [5] Lemma *μέσην λαβόντες* (*λαβόντ'* Γ) *ἅπαντα* ΕΓ
284–302 [1] Pr.: *ἀμοιβαίας* [2] E: *τροχαϊκῶν τετραμέτρων καταληκτικῶν* Γ [3] Ed.: *δοχμὸν* [4] *sic* [5] H: *τροχαῖος*

from the second dyad, for 285, and 342 for 294 f. He analyzes 285, it should be noted, as two 'dochmii' arranged as two cola (note τῷ δικώλῳ). When he says that they are κατὰ τὸ ἴσον τοῖς χορικοῖς he means that they are equally ἐν εἰσθέσει with the six paeonic cola that follow 286.

Heliodorus here applies the word συζυγία to the union of two 'dochmii,' which he regards as two cola, just as he uses it in Schol. *Nub.* 889 of the union of two anapaests in a dipody. For his general application of the word, see **668**.

303–4 σοῦ δ' ἐγὼ λόγους λέγοντος: ἕπεται τῇ [1]δυάδι δίστιχον, ὃ τοῖς μέλεσιν ἐξ ἔθους ὑπάγουσιν, ὅπερ ἐστὶ [2]τετράμετρον τροχαϊκὸν καταληκτικόν. ΕΓ See **850**.

335–46 ⌜ὡς ἀποκτενῶ⌝: * * * [1]διπλαῖ δὲ δύο, [2]ὅτι ἡ ἑτέρα ἕπεται δυὰς ἡ ἀντιστρέφουσα τῇ [3]προαποδεδομένῃ, ἧς ἡ ἀρχὴ "ὡς [4]ἀποκτενῶ κέκραχθε," τέλος δὲ τῆς πρώτης "οὐ προδώσω ποτέ," τῆς δὲ δευτέρας "τῇ στροφῇ γίγνεται." ΕΓ See **452**.

347–57 ἐμέλλετ' ἄρα πάντα: ὑφ' ὃ διπλῇ καὶ ἐν [1]ἐκθέσει στίχοι ἰαμβικοὶ [2]ια'. ΕΓ

358–84 τί οὖν λέγεις: διπλῇ καὶ (358–63) εἴσθεσις εἰς περίοδον τοῦ [1]χοροῦ [2]πεντάκωλον δοχμίαν, [3]ὄντων διπλῶν μὲν τῶν δύο πρώτων, ἁπλῶν δὲ τῶν τριῶν [4]τῶν λοιπῶν. ΕΓ (364–5 [5]) [6]ἐν [7]ἐκθέσει [8]στίχοι ἰαμβικοὶ δύο· ὑφ' ὃ διπλῇ, διότι (366–84) ἐπιφέρεται ἐν τῇ διστιχίᾳ στίχους ἰαμβικοὺς ιθ'. ΕΓ See **467**, **850**.

407–56 ἀλλ' οὐ σχολή: ἐν [1]εἰσθέσει [2]μονόμετρον ἰαμβικόν, μεθ' ὃ [3]ἔκθεσις εἰς στίχους ἰαμβικοὺς ἀκαταλήκτους τριμέτρους. ΕΓ

The comment may originally have covered 407–88, and the last part of it have read τριμέτρους ⌜πά, μετὰ δὲ μθ' ἐστὶ προαναφώνημα τὸ "φεῦ."⌝ Cf. Schol. *Pax* 657.

489–96 τί δράσεις: διπλῇ καὶ τριὰς μεσῳδική, ἧς αἱ μὲν [1]ἑκατέρωθεν (περίοδοι) εἰσι δίκωλοι διπλῶν δοχμίων, ἡ δὲ μέση δίστιχος [2]ἴαμβος τρίμετρος ἀκατάληκτος. ΕΓ See **468**.

303–4 [1] E: διάδι Γ [2] Pr.: δίμετρον (i.e. δ'μετρον in some preceding codex)
335–46 [1] Adscript to Schol. 336 in ΕΓ [2] T: ἡ ὅτι E, ἡ Γ [3] E: ἀποδιδομένη Γ [4] Γ: ἀποκτενῶν E
347–57 [1] T: εἰσθέσει [2] E: ἕνδεκα Γ
358–84 [1] T: χορικοῦ [2] E: πεντάκολον Γ [3] T: ὧν διπλῶν μὲν τῶν [4] T: τὸ λοιπὸν [5] Lemma ἀλλ' ἥπερ αὐτός (αὐτός om. E): * * * ΕΓ [6] ἐν Γ: om. E [7] Ed.: εἰσθέσει [8] στίχοι E: om. Γ
407–56 [1] T: ἐκθέσει [2] Pr.: μονότροπον [3] T: ἐκθέσεις
489–96 [1] E: εἰσὶν ἑκατέρωθεν Γ [2] T: ἰαμβικὴ δίμετρος

557 [1] ἄληθες ὦ 'πίτριπτε: * * * *ἐν εἰσθέσει δὲ* [ἐπιφέρεται] *ἰαμβικὴν τὴν "ἄληθες ὦ 'πίτριπτε."* ΕΓ

The text of Heliodorus did not contain *καὶ μιαρώτατε* in 557.

566–71 ἰὼ Λάμαχ' ἰώ: *ὑφ' ὃ διπλῆ καὶ εἴσθεσις εἰς περίοδον* [1] *ὀκτάκωλον, ἧς τὰ μὲν ἄλλα ἐστὶ δόχμια, ἁπλοῦν δὲ τὸ τέταρτον, διπλοῦν δὲ τὸ ἕκτον, τὸ δὲ πέμπτον ἰαμβικὸν δίμετρον ἀκατάληκτον.* ΕΓ See **468.**

Heliodorus designates the length only of the two cola necessary to place the fifth, the iambic dimeter. In his analysis 1, 2, 3, 6 were *δόχμια διπλᾶ*, cola 4, 7, 8 *ἁπλᾶ*. He does not regard this period as an antistrophe. See **851.**

626–718 ἀνὴρ νικᾷ: *ἐξιόντων τῶν ὑποκριτῶν ὁ χορὸς λέγει τὴν τελείαν παράβασιν, τῆς δὲ παραβάσεως τὸ μὲν κομμάτιόν* (626–7) *ἐστι στίχων δύο* [1] *ἀναπαιστικῶν τετραμέτρων καταληκτικῶν,* [2] *αὐτὴ δὲ ἡ παράβασις* (628–58) *ἐξ ὁμοίων στίχων* [3] *λα'.* ΕΓ (659–64 [4]) *διπλῆ καὶ εἴσθεσις εἰς τὸ καλούμενον* [5] *πνῖγος, καὶ αὐτὸ* [6] *ἀναπαιστικόν, ἐκ* [7] *διμέτρου μὲν ἑνὸς* [8] *καταληκτικοῦ,* [9] *ἀκαταλήκτων* [10] *ε'.* ΕΓ (665–718 [11]) *διπλῆ καὶ* [12] *ἐπιρρηματικὴ συζυγία, ἧς* (665–75 = 692–702) *αἱ μὲν μελικαὶ (περίοδοι) εἰσι κώλων ια' παιωνικῶν, ὧν τὰ μὲν πρῶτα* [13] *δ' τρίρρυθμα, τὸ δὲ* [14] *ε' δίρρυθμον· εἶτα ἐν* [15] *ἐκθέσει τετράρρυθμα δύο καὶ ἐν* [16] *εἰσθέσει τρία μὲν δίρρυθμα, ἓν δὲ τρίρρυθμον.* ΕΓ (676–91 = 703–18) * * * See **296, 453.**

Heliodorus assumes that the *κομμάτιον* is not melic, otherwise he would have written *τῆς δὲ παραβάσεως τὸ μὲν κομμάτιόν ἐστι . . . καταληκτικῶν, ὑφ' ὃ διπλῆ καὶ αὐτὴ* etc. See **852.** See also **433** on 665 ff.

719–34 [1] ὅροι μὲν ἀγορᾶς: *κορωνίς, ὅτι ἐπεισίασιν (οἱ ὑποκριταί), καί εἰσι στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι* [2] *ἑκκαίδεκα.* ΕΓ

836–59 εὐδαιμονεῖ γ' ἄνθρωπος: *(κορωνίς), ἐξελθόντων τῶν*

557 [1] E: ἄληθες om. Γ

566–71 [1] E: ὀκτάκωλον Γ

626–718 [1] H: ἀναπαίστων [2] T: αὕτη [3] Pr.: *τριάκοντα δύο* E, λβ' Γ [4] Lemma *πρὸς ταῦτα* Κλέων in ΕΓ [5] H: *πνῖγος τὸ καὶ μακρόν* [6] T: *ἀναπαιστικόν, ὥσπερ καὶ ἡ κατακλείς* [7] E: *διαμέτρου* Γ [8] Pr.: *ἀκαταλήκτου* [9] Pr.: *καταληκτικῶν* [10] T: ξ [11] Lemma *δεῦρο μοῦσα* in ΕΓ [12] E: *ἐπιρηματικαὶ συζυγίαι* Γ [13] T: γ' [14] T: δ' [15] T: *εἰσθέσει* [16] T: *ἐκθέσει*

719–34 [1] E: 720 *ἀγοράζειν*: * * * Γ [2] Ed.: ι' ξ E, ις' Γ

ὑποκριτῶν καὶ [1] *μένοντος τοῦ χοροῦ,* ⌜*καὶ*⌝ [2] *μονοστροφικὴ περιόδων ἑξακώλων τετράς, ὧν ἡγοῦνται στίχοι ἰαμβικοὶ τετράμετροι* [3] *καταληκτικοὶ δύο ἐν ἐκθέσει, καὶ* ⌜*ἐν*⌝ *εἰσθέσει κῶλα δ', ἰαμβικὰ δίμετρα ἀκατάληκτα γ' καὶ ἓν ἰωνικὸν ἀπὸ μείζονος ἡμιόλιον.* ΕΓ See **582, 573.**

860–928 ⌜*ἵττω Ἡρακλῆς*⌝ *ἔκαμόν γα τὰν τύλαν: κορωνίς, εἰσίασι γὰρ οἱ ὑποκριταί, καί εἰσιν ἴαμβοι* [1] *ξθ'.* ΕΓ

929–51 [1] *ἔνδησον ὦ λῷστε: διπλῆ καὶ μετάβασις εἰς* (929–34) *μονοστροφικὴν δυάδα* [2] *διστίχους ἔχουσαν τὰς περιόδους.* ΕΓ (935–6, 937–9) * * * (940–5) * * * (946–7 = 935–6[3]) (*δύο*) [4] *διπλαῖ καὶ ἔπεται ὁμοία ἐκ τῶν ἐφθημιμερῶν τῇ πρώτῃ.* ΕΓ (948–51 ~ 937–9 [5]) ⌜*δύο*⌝ [6] *διπλαῖ καὶ ἄλλη περίοδος τοῦ χοροῦ ἰαμβικὴ καὶ αὕτη ἐκ τριῶν μὲν διμέτρων ἀκαταλήκτων καὶ τετάρτου καταληκτικοῦ.* ΕΓ See **86, 723.**

By *τῇ πρώτῃ* Heliodorus refers to the period in 935–6, just as *ἰαμβικὴ καὶ αὕτη* recalls 937–9.

952–70 *μόλις γ'* [1] *ἐνέδησα: * * * διπλῆ δὲ καὶ* [2] *ἔκθεσις* [3] *εἰς ἰάμβους* [4] *ιθ'.* ΕΓ

971–99 *εἶδες ὦ: ὑφ' ὃ κορωνίς, ὑποχωρησάντων τῶν ὑποκριτῶν, καὶ ἔστι συζυγία κατὰ περικοπὴν* [1] *ἀνομοιομερῆ, φαντασίαν παρέχουσα* [2] *ἐπιρρηματικῆς* ⌜*συζυγίας,*⌝ *ὅτι τὰς στιχικὰς περιόδους οὐκ ἔχει ἐκ τοῦ αὐτοῦ στίχου, ἀλλ' οὐδ' εἰσὶ παρεισβατικαὶ πρὸς τὸ θέατρον. αἱ μὲν* ⌜*οὖν*⌝ (971–5 = 986–9) *προηγητικαὶ* [3] *αὐτῆς περίοδοί εἰσιν* [4] *ἑπτάκωλοι παιωνικαὶ ἐκ* [5] *μονορρύθμου καὶ* [6] *τριρρύθμου* ⌜*καὶ διρρύθμου*⌝ *δὶς κἀκ* ⌜*δύο*⌝ [7] *τριρρύθμων.* ΕΓ (976–85 = 990–9 [8]): * * * *αἱ δὲ ἀκολουθητικαὶ περίοδοί εἰσι δεκάκωλοι ἐξ ἐννέα παιωνικῶν* [9] *τετραρρύθμων καὶ ἑνὸς* ‹*στίχου*› *τετραμέτρου τροχαϊκοῦ καταληκτικοῦ.* ΕΓ See **456.**

Heliodorus reads at the beginning of the strophe *εἶδες ὦ εἶδες ὦ.* He observes hiatus in the monorrhythmon *εἶδες ὦ*, and can hardly

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836–59 [1] Pr.: *μέλλοντος* [2] T: *μονοστροφικὸν περίοδον ἑξάκωλον δ'* [3] Pr.: *ἀκατάληκτοι*

860–928 [1] Ed.: *ξε'*

929–51 [1] E: interlinear in Γ [2] T: *διστιχεῖς* [3] Lemma *ἤδη καλῶς ἔχει σοι*: * * * ΕΓ [4] T: *διπλῆ* [5] Lemma *ἀλλ' ὦ ξένων βέλτιστε* ΕΓ [6] Ed.: *διπλῆ*

952–70 [1] Γ: *ἔδησαν* E [2] T: *εἰσθεσις* [3] E: *εἰς* om. Γ [4] Ed.: *β'* Γ, *δύο* E

971–99 [1] H: *ἀνομοιομερῆς* [2] Ed.: *ἐπιρρήματος* [3] *αὐτῆς* Ed.: *καὶ αὐτοῖς* [4] T: *ἑπτὰ κῶλα παιωνικὰ* [5] H: *μονομέτρου* [6] Ed.: *τετραμέτρου* [7] Ed.: *τριῶν μέτρων* [8] Adscript to Schol. 977 in ΕΓ [9] T: *τετραμέτρων*

have ignored the variable vowel at the end of 972. By his analysis, then, 971–5 consisted of seven cola of respectively 1, 3, 2, 3, 2, 3, 3 paeonic metres. On the last two, see **433**. The force of δὶς (*bis*) extends only over the preceding *τριρρύθμου καὶ διρρύθμου*.

1000–7 [1]ἀκούετε λεῴ: (*κορωνίς, ὅτι*) *εἰσίασιν οἱ ὑποκριταί.* R

1008–17 ζηλῶ σε τῆς εὐβουλίας: *διπλῆ καὶ περίοδος ἑπτάκωλος ἀμοιβαία, ἧς τὸ πρῶτον ἐν εἰσθέσει· ⌜εἶτα ἐν ἐκθέσει⌝* [1]*ἰαμβικοὶ τετράμετροι καταληκτικοὶ* [2]*δύο, καὶ ἐν εἰσθέσει κῶλα* [3]*δύο,* [4]*ὧν ἐν εἰσθέσει κῶλον ἓν ὅμοιον* [5]*τῷ πρώτῳ καὶ* [6]*ἓν ἐν* [7]*ἐπεισθέσει* [8]*ἰαμβικὸν ἐφθημιμερές, ἐξ ὧν ἀμφοτέρων* [9]*γίνεται στίχος ὅμοιος τοῖς δύο·* [10]*ἐξῆς δὲ ἐν εἰσθέσει κῶλον ὅμοιον τῷ πρώτῳ, ⌜τὸ δὲ⌝* [11]*ζ΄ στίχος ὁμοίως* [12]*ἰαμβικὸς* [13]*τετράμετρος καταληκτικός.* ΕΓ See **83**.

In R, E, Γ, the text of 1008–17 is arranged in seven 'cola,' which end respectively with the words εὐβουλίας, παρούσης, ἴδητε, λέγειν, ὑποσκάλευε, μαγειρικῶς, διακονεῖται, and this arrangement Heliodorus approved; but in the colometrical text before him 1013 f. seem to have been written:

οἶμαί σε καὶ τοῦτ' εὖ λέγειν
τὸ πῦρ ὑποσκάλευε

with indentation (here ἐπείσθεσις) of the second colon. Regarding these as a tetrameter, he properly says the next colon (1015) is *ἐν εἰσθέσει*. His fifth colon (1014) is the only instance of the indentation of a catalectic iambic dimeter in the extant commentary.

1037–46 ἀνὴρ ἀνεύρηκε: (*δύο*) *διπλαῖ, αὕτη γάρ ἐστιν ἡ περίοδος ὁμοίως τῇ ἀνωτέρᾳ ἑπτάκωλος ἀντιστρέφουσα.* ΕΓ See **83**.

1143–73 ἴτε δὴ χαίροντες: *κορωνὶς ⌜καὶ μέλος τοῦ χοροῦ⌝* [1]*προῳδικὸν περιοδῶν τριῶν, ὧν ἐστι πρώτη ἀναπαιστική.* ΕΓ (1150–73 [2]) *διπλῆ καὶ ἡ τῶν ὁμοίων δυὰς ἔχουσα τὰς περιόδους δωδεκακώλους, ὧν* (1150–3) *τὸ πρῶτον χοριαμβικὸν δίμετρον ἀκατάληκτον· τὸ β΄ ἐν μὲν τῇ πρώτῃ περιόδῳ ἐστὶν*

1000–7 [1] Prescript to 1000 in R

1008–17 [1] Ed.: *ἰαμβικὰ δίμετρα καταληκτικά.* Heliodorus's *τετράμετροι* may have been written *δ΄μετροι* (cf. Schol. *Ach.* 303 ff. and critical note 2) and this may have passed into *δίμετρα* in ΕΓ [2] E: *β΄* Γ [3] Ed.: *δ΄* [4] Ed.: *καὶ*. Heliodorus's *ὧν* was mistaken by some scribe for *ὡς*, and its symbol in turn mistaken for that of *καί*. [5] E: *τὸ πρῶτον* Γ [6] Ed.: *πέντε*. Heliodorus's *ἓν* became *ε΄*, which appears as *πέντε* in ΕΓ [7] Ed.: *παρέκθεσει* [8] Ed.: *ἰαμβικά* [9] T: *γίνονται στίχοι ὅμοιοι* [10] Ed.: *ἐξ· ἐν εἰσθέσει δὲ* [11] Ed.: *ἑπτὰ στίχοι* E, *ἑπτάστιχοι* Γ [12] Ed.: *ἰαμβικοί* [13] T: *τετράμετροι κακαληκτικοί*

1143–73 [1] T: *προοδικῶν* E, *προωδικῶν* Γ [2] Lemma *τὸν ξυγγραφῆ* in E

ἰαμβικόν, ἐν δὲ τῇ δευτέρᾳ περιόδῳ χοριαμβικόν, ἔστι δὲ συγγενὲς [3]*τῷ ἰαμβικῷ· τὸ τρίτον χοριαμβικόν· ἐφθημιμερὲς τὸ τέταρτον.* E (1154–61) * * * See **299, 565.**

1174–89 *Ὦ δμῶες: κορωνίς, εἰσέρχεται γὰρ ὁ ὑποκριτής, καί* [1]*εἰσιν ἴαμβοι τρίμετροι καταληκτικοί* [2]*ις'.* ΕΓ

1190–1234 ⌜*ἀτταταῖ ἀτταταῖ*⌝: (1190–1209) * * * (1210–3 [1]) *διπλῆ καὶ ἄλλη περίοδος* [2]*πεντάκωλος, ἧς τὸ πρῶτον ὅμοιον τῷ πρὸ αὐτοῦ, δίμετρον ἀκατάληκτον, τὸ β' ἰθυφαλλικόν, τὸ γ'* [3]*ἰαμβικὸς (στίχος) ἐν ἐκθέσει, τὸ δ' ἐν εἰσθέσει ἰαμβικὸν ἡμιόλιον, τὸ ε' ἰαμβικὸς στίχος.* ΕΓ (1214–25 [4]) *διπλῆ καὶ δυάδες τρεῖς* [5]*δικώλους ἔχουσαι τὰς περιόδους, ἐξ ἰάμβου τριμέτρου ἀκαταλήκτου* ⌜*ὁμοίως*⌝ *ἐκκειμένου* ⌜*καὶ κώλων διαφόρων·*⌝ *τῆς μὲν οὖν πρώτης δυάδος τὸ* [6]*δεύτερον παιωνικὸν δίρρυθμον, τὸ "προσλάβεσθ' ὦ φίλαι,"* ⌜*τῆς δὲ δευτέρας δόχμιον ἁπλοῦν.*⌝ ΕΓ (1222–5 [7]) *τῆς* ⌜*δὲ*⌝ *τρίτης* [8]*δυάδος* ⌜*τὸ δεύτερον*⌝ *ἰαμβικὸν ἐφθημιμερές.* Γ (1226–31) * * * (1232–4 [9]) *ἐν εἰσθέσει* [10]*ἴαμβοι δίμετροι ἀκατάληκτοι* ⌜*δύο, καταληκτικὸς δὲ εἷς, καὶ κορωνὶς ἡ τοῦ δράματος.*⌝ Γ See **599.**

The text of 1210 in ΕΓ reads *τάλας ἐγὼ τῆς ἐν μάχῃ*, that of 1212 in ΡΕΓ reads *ἰὼ Παιὰν Παιάν.*

Equites

1–196 [1]*ἰαττataιαὶξ: στίχοι ἰαμβικοὶ ἀκατάληκτοι* [2]*ρϙς', ὧν ὁ τελευταῖος "καὶ ποικίλως πως καὶ σαφῶς ἠνιγμένος."* V

247–83 [1]*παῖε: κορωνίς, ὅτι εἰσέρχεται* [2]*ὁ χορὸς τῶν ἱππέων, καὶ πάλιν στίχοι τροχαϊκοὶ* [3]*λζ'.* V

284–302 [1]⌜*ἀποθανεῖσθον*⌝: *διπλῆ καὶ εἴσθεσις ⟨εἰς περίοδον⟩ κώλων ιθ', ὧν τὰ μὲν ιε' ἀμοιβαῖα τῶν ὑποκριτῶν δίμετρα* [2]*ἀκατάληκτα, τὰ δὲ δ'* [3]*ἐναλλὰξ* [4]*καταληκτικά, καὶ μήποτέ* [5]*ἐστι δίστιχον τετράμετρον καταληκτικόν.* V

[3] Ed.: *τοῦ ἰαμβικοῦ*
1174–89 [1] T: *ἔστιν ἰαμβεῖα τρίμετρα καταληκτικὰ* [2] Γ: *ιε'* E
1190–1234 [1] Lemma *τάλας ἐγώ* in ΕΓ [2] T: *δεκάκωλος* [3] T: *ἰαμβικὸν ἐν εἰσθέσει* [4] Lemma *λάβεσθέ μου λάβεσθε* E, *λάβεσθέ μου* Γ [5] E: *δικόλους* Γ [6] T: *πρῶτον* E, *πρῶτον ἐστὶ* Γ [7] Lemma *θύραξέ μ' ἐξενέγκατ'* in Γ [8] Ed.: *διάδος* [9] Lemma *ἀλλ' ἐψόμεσθα* in Γ cor., *τήνελλα* in Γ [10] Γ: *δίμετροι ἰαμβικοὶ* Γ cor.
1–196 [1] S *ἰαττataιαὶξ* in V [2] Ed.: *ρϛγ'*
247–83 [1] S *παῖε* in V [2] *ὁ* D: om. V [3] Pr.: *τριάκοντα β'*
284–302 [1] S before scholium in V, but not in Text [2] D: *καταληκτικά* [3] Θ: *ἑναλλὰξ* V [4] Ed.: *ἀκατάληκτα* [5] Ed.: *εἰσὶ δίστιχ.. τετράμετρα καταληκτικά*

In 300 Heliodorus doubtless read *καί σε φανῶ τοῖς πρυτάνεσιν*, the reading of the manuscripts now extant.

303–11 *ὦ μιαρὲ καὶ βδελλυρὲ*: *διπλῆ* [1] *καὶ εἴσθεσις* ⌜*εἰς*⌝ *περίοδον κώλων θ′, ἧς τὸ πρῶτον παιωνικὸν δίρρυθμον, τὸ β′ ἐκ κρητικοῦ καὶ δοχμίου, τὰ δὲ λοιπὰ ζ′ παιωνικὰ δίρρυθμα.* V See **450.**

Heliodorus read *καὶ κεκράκτα* in 304. His employment of *εἴσθεσις*, implying that all the following cola are shorter than the preceding norm (301 f., a trochaic tetrameter in his analysis), is a second indication that he did not include the distich in 312 f. in his analysis, but gave it separate consideration. Cf. Schol. *Eq.* 761.

322–32 ⌜*ἆρα δῆτ' οὐκ*⌝: (322–7) * * * (328–9 [1]) *ἐν* [2] *εἰσθέσει κῶλα β′, δακτυλικὰ δίμετρα, ἀκατάληκτον τὸ α′, τὸ δὲ β′ καταληκτικόν.* V (330–2) * * * See **451.**

On this doctrine of dactylic catalexis see Heph. 13. 10 ff., 21. 1 ff.

382–8 *ἦν ἄρα πυρός*: *διπλῆ καὶ ἐν* [1] *εἰσθέσει περίοδος τοῦ χοροῦ παιωνικὴ ἑπτάκωλος, ἔχουσα τρίρρυθμα α′β′γ′, τὰ δὲ λοιπὰ δίρρυθμα.* V See **450.**

Heliodorus read *καὶ κεκράκτα* in 304. This reading and the apparent loss of a metre in the antistrophe, which has only seventeen, explain his failure to note the correspondence of strophe and antistrophe. See **851.** Properly two *διπλαῖ* would be placed under 381 and again under 396, since these verses precede each an antistrophe. The analysis of 367–81 has been lost, but probably Heliodorus regarded its last verse as a catalectic iambic trimeter. Cf. Schol. *Eq.* 911 ff. on *Eq.* 939 f. It is with reference to this that the following group of paeonic dirrhythma and trirrhythma (382 ff.) are said to be *ἐν εἰσθέσει.* See **840.**

409–40 *οὗτοί μ' ὑπερβαλεῖσθ'*) [1] *διπλῆ καὶ στίχοι* [2] *ἰαμβικοὶ λβ′, ὧν τελευταῖος "ἀνὴρ ἂν ἡδέως λάβοι."* V

498–610 *ἀλλ' ἴθι χαίρων*: *κορωνίς·* [1] *ἐξελθόντων γὰρ τῶν ὑποκριτῶν, εἶτα καταλειφθεὶς ὁ χορὸς λέγει* (498–506) [2] *περιόδους ἀναπαιστικὰς β′, τὴν μὲν προπεμπτικὴν τοῦ ἑτέρου τῶν ὑποκριτῶν οὖσαν δεκάμετρον πεντάκωλον, ὑφ' ἣν*

303–11 [1] Ed. : *περίοδος καὶ εἴσθεσις*
322–32 [1] Adscript to 328 f. in V [2] H : *ἐπεισθέσει*
382–8 [1] Ed. : *ἐπεισθέσει*
409–40 [1] D : *διπλοῖ* [2] H : *ἴαμβοι*
498–610 [1] T : *εἰσελθόντων* [2] Ed. : *περίοδον ἀναπαίστων η′*, T reads *περιόδους (δύο) ἀναπαίστων [η′]* [3] Ed. : *ὃ*

διπλῆ κατὰ τὴν δευτερεύουσαν· Γἔστι δὲ αὕτη τὸ¹ κομμάτιον, ἄρχεται γὰρ τῆς καλουμένης τελείας παραβάσεως, [4] ἑπτάμετρον δέ ἐστι τὸ κομμάτιον τετράκωλον. V (507–46 [5]) [6] διπλῆ καὶ [7] ἔκθεσις εἰς αὐτὴν τὴν παράβασιν, [8] ἀναπαιστικοὶ στίχοι καταληκτικοὶ τετράμετροι [9] μ'. V (547–50) * * * (551–610 [10]): * * * διπλῆ· εἶτα ἐπάγεται ἐπιρρηματικὴ συζυγία, ἧς (551–64 = 581–94) αἱ μὲν [11] μελικαὶ περίοδοί εἰσι ιδ' κώλων· τὸ πρῶτον χοριαμβικὸν ἰαμβικὴν ἔχον ἐπιμεμιγμένην ἀκατάληκτον καὶ τὸ β' ὅμοιον ἀκατάληκτον καὶ τὸ γ' καὶ τὸ δ' ὅμοιον καὶ τὸ ε' χοριαμβικὸν [12] καταληκτικὸν καὶ τὸ ϛ' Γἀκατάληκτον¹ καὶ τὸ ζ' ὅμοιον καὶ τὸ η' [12] καταληκτικόν, [13] τὸ δὲ θ' καὶ τὸ ι' ἀντισπαστικὸν τρίμετρον καταληκτικόν, τὰ δὲ λοιπὰ δ' [14] ἀντισπαστικὰ δίμετρα, τρία μὲν Γλυκώνεια, τὸ τελευταῖον δὲ Φερεκράτειον. V (565–80 = 595–610 [15]) τὸ ἐπίρρημα στίχων ἐστὶ ις' [16] τετράμετρων τροχαϊκῶν καταληκτικῶν, ὃ φιλεῖ [17] Ἀριστοφάνης. V See **294, 553.**

On the sporadic use of διπλῆ between two subordinate periods, illustrated in this scholium, see **854.** The κομμάτιον is properly all that part of the complete parabasis which precedes the parabasis in the limited sense. Cf. Schol. *Ach.* 626, *Pax* 729. But the two regular parts (see **293**) of the introductory strophe in this parabasis are so distinctly divided that Heliodorus regards the second as the real beginning of the complete parabasis.

611–5 ὦ φίλτατ' ἀνδρῶν: ἔτι τοῦ χοροῦ ἴαμβοι τρίμετροι ἀκατάληκτοι ‹δ', ὁ δὲ› ε' τοῦ ὑποκριτοῦ παρερχομένου. V

616–23 [1]Γνῦν ἄρ' ἄξιον¹: διπλῆ καὶ [2] περίοδος τοῦ χοροῦ [3] ὀκτὼ κώλων, ἧς τὸ α' τροχαϊκὸν [4] τετράμετρον [5] βραχυκατάληκτον, τὸ β' ἐν εἰσθέσει παιωνικὸν τετράρρυθμον, τὰ δὲ λοιπὰ ἐν [6] ἐπεισθέσει, τὸ γ' παιωνικὸν δίρρυθμον, τὸ δ' τροχαϊκὸν ἑφθημιμερές, τὸ ε' παιωνικὸν δίρρυθμον, τὸ ϛ' τροχαϊκὸν τρίμετρον ἀκατάληκτον, τὸ ζ' ὅμοιον καὶ τὸ η' τροχαϊκὸν ἑφθημιμερές. V See **231.**

[4] T: ἑπτάμετρα δέ εἰσι (ἑπτάμετρον δέ ἐστι Θ), τὸ δὲ κομμάτιον τετράμετρον [5] Lemma εἰ μέν τις ἀνήρ in V [6] T: ἀναπαιστικὴ διπλῆ [7] T: εἰσθεσιν [8] Pr.: ἀνάπαιστοι [9] Ed.: μα' [10] Adscript to scholium on 551 in V with lemma Ἵππι' ἄναξ Πόσειδον [11] T: μέλη καὶ [12] T: ἀκατάλη.. [13] T: καὶ τὸ θ'· τὸ δὲ ι' ἀναπαιστικὸν [14] T: ἀναπαιστικὸν τρίμετρα [15] Lemma εὐλογῆσαι βουλόμεθα in V [16] T: τετράμετρον τροχαϊκὸν ἀκαταλή.. [17] Küster: Ἀρίσταρχος

616–23 [1] ὦ καλὰ λέγων in 617 V [2] T: εἰσθεσις εἰς περίοδον [3] Θ: ἑπτάκωλος V [4] Θ: γ'μετρον (*sic!*) V, τρίμετρον Θ cor. [5] Pr.: καταληκτικόν Θ, ἀκατάλη.. V [6] Ed.: εἰσθέσει

On the theoretical indentation of the second colon see **840**. Trochaic trimeters (Heliodorus's sixth and seventh cola) are here grouped with catalectic dimeters and paeonic dirrhythma.

624–82 καὶ μὴν ἀκοῦσαι: [1] διπλῆ (καὶ) στίχοι [2] ἰαμβικοὶ [3] τρίμετροι ἀκατάληκτοι νθ'. V

683–90 [1] πάντα τοι πέπραγας: (δύο) [2] διπλαῖ, ὅτι ἕπεται ἡ ἀντίστροφος τῆς προαποδεδομένης. V See **231**.

691–755 [1] καὶ μὴν: διπλῆ καὶ [2] ἔκθεσις εἰς ἰάμβους τριμέτρους ἀκαταλήκτους ξε'. V

756–823 νῦν δή σε: διπλῆ καὶ (756–60) στίχοι ε', ὧν ὁ μὲν α' καὶ δ' καὶ ε' ἴαμβοι τετράμετροι καταληκτικοί, ὁ δὲ β' καὶ ὁ γ' ἐξ ἰάμβων διμέτρων (καὶ ἰθυφαλλικῶν·) εἶτα (761–2) ἐν ἐκθέσει ἐστὶν [1] ὁ ἔθιμος δίστιχος ἀνάπαιστος τετράμετρος καταληκτικός· ὑφ' ὃ διπλῆ καὶ ἑξῆς (763–823) στίχοι ὁμοίως [2] ξα'. V See **91**.

824–35 ὁπόταν χασμᾷ: * * * διπλῆ δὲ καὶ εἴσθεσις εἰς περίοδον ἀναπαιστικὴν [1] τετρακαιεικοσίμετρον δωδεκάκωλον. V

836–910 ὦ πᾶσιν ἀνθρώποις: διπλῆ καὶ [1] ἔκθεσις οὐ κατ' ἴσον τοῖς ἀναπαίστοις εἰς [2] ἰάμβους [3] τετραμέτρους [4] καταληκτικοὺς οε'. V

When Heliodorus says οὐ κατ' ἴσον τοῖς ἀναπαίστοις he means that the iambic tetrameters (836 ff.), although ἐν ἐκθέσει with reference to the standard (835), are not so long as the preceding anapaestic tetrameter (823), the standard for the following dimetrical period. On the position of the anapaestic tetrameter, see **835**. Heliodorus again fails to note an antistrophe (836 ff. = 756 ff.).

911–40 [1] ἐμοῦ μὲν οὖν: διπλῆ καὶ εἴσθεσις εἰς ἀμοιβαῖον μέλος τῶν ὑποκριτῶν κώλων λ' πάντων [2] ἰάμβων, ὧν τὰ πρῶτα δύο μονόμετρα, τὰ [3] ἑξῆς δίμετρα ἀκατάληκτα, τὸ δὲ τελευταῖον τὸ [4] τριακοστὸν τρίμετρον καταληκτικόν. V

941–2 εὖ γε νὴ τὸν Δία: διπλῆ καὶ τοῦ χοροῦ (περίοδος) δίκωλος ἐν ἐπεισθέσει, ἐπίτηδες [1] διαλελυμένη [2] εἰς τὸν πεζὸν λόγον· ἔστι δὲ πολλὰ καὶ παρ' Εὐπόλιδι σεσημειωμένα. V

624–82 [1] D: διπλοῖ [2] H: ἰαμβοι [3] T: τρεῖς μετὰ ἀκατάλη..
683–90 [1] S before 683 in V [2] T: διπλῆ
691–755 [1] S over 691 in V [2] T: εἴσθεσις
756–823 [1] T: τὸ ἔθιμον διπλῆ ἀνάπαιστος τετράμετ.. καταλη.. [2] Ed.: ξ'
824–35 [1] Ed.: τετράμετ.. καὶ εἰκοσίμετρον
836–910 [1] T: εἴσθεσις [2] Θ: ἰαμβικὰ V [3] T: τετράμετρα V, τριμέτρους Θ [4] Θ: καταλήκτικα V
911–40 [1] S ἐμοῦ in V [2] T: ἰάμβου [3] T: ς' V [4] Ed.: ἕνατον V
941–2 [1] Θ: διαλελυμένως V [2] εἰς D: om. V

For an attempt at a metrical analysis of this 'dicolic' prose line, made by some Byzantine grammarian and found in V, see D IV., ii. 289, 9–13.

943–72 κἀμοὶ δοκεῖ: *διπλῆ καὶ* ⌈*ἐν*⌉ [1] *ἐκθέσει ἴαμβοι* [2] *τρίμετροι ἀκατάληκτοι λ'.* V

973–96 ἥδιστον φάος: *κορωνίς, ἐξίασι γὰρ οἱ ὑποκριταί, καὶ ἐν εἰσθέσει τοῦ χοροῦ ἑξὰς* [1] *μονοστροφικὴ* [2] *τετρακώλους ἔχουσα τὰς περιόδους ἐκ γ'* [3] *Γλυκονείων καὶ τοῦ Φερεκρατείου, συνῆπται δὲ τῇ λέξει καὶ μόνον διακέκριται τὸ Φερεκράτειον· παράγραφοι δὲ* [4] *ἁπλαῖ μὲν έ,* [5] *ἡ δὲ ϛ' διπλῆ μετὰ κορωνίδος, ὅτι εἰσίασιν οἱ ὑποκριταί, καί εἰσιν* (997–1014) *ἴαμβοι τρίμετροι ἀκατάληκτοι ιη'.* V See **544.**

The *παράγραφος* that separated the six strophes was single; that under the sixth was double and was joined with the coronis (**855**).

1015–20 [1] ⌈*φράζευ Ἐρεχθεῖδη*⌉: *ἐν ἐκθέσει στίχοι (ἐπικοὶ) ϛ'.* V

1021–9 [1] *ταυτὶ μὰ τὴν Δήμητρα: καὶ ἐν* [2] *εἰσθέσει στίχοι ἰαμβικοὶ θ'.* V

1037–50 ⌈*ἔστι γυνή*⌉: * * * (1037–40[1]) *ἐν* [2] *ἐκθέσει* [3] *ἐπικοὶ δ' καὶ* (1041–50) *ἐν εἰσθέσει ἴαμβοι δέκα.* Θ

1067–9 ⌈*Αἰγεῖδη φράσσαι*⌉ *κυναλώπεκα: ἐν ἐκθέσει ἐπικοὶ τρεῖς.* V

1070–9 [1] ⌈*οὐ τοῦτό φησιν*⌉: * * * *ἐν εἰσθέσει δὲ ἴαμβοι ι', σὺν οἷς προαναφωνεῖ ἅμα τὸ "εἶεν."* V

1111–50 [1] *ὦ Δῆμε καλήν: διπλῆ καὶ* [2] *ἐν εἰσθέσει μέλος μονοστροφικὸν ἀμοιβαῖον περιόδων δ' ἐναλλὰξ τοῦ* [3] *χοροῦ* ‹*καὶ τοῦ ὑποκριτοῦ*›, *δεκάκωλοι* [4] *δέ εἰσιν αἱ περίοδοι* [5] *ἰωνικαὶ ἀπὸ μείζονος, ὧν τὰ μέν ἐστιν ἐφθημιμερῆ, δύο δὲ ἡμιόλια, τὸ τέταρτον καὶ τὸ δέκατον.* V See **571, 573.**

1264–1315 *τί κάλλιον ἀρχομένοισι: * * * κορωνὶς δέ,*

943–72 [1] Ed.: *εἰσθ* .. [2] Ed.: *τετράμετρ* .. *ἀκατάλη* ..

973–96 [1] Pr.: *μόνον· στροφικὴ* [2] T: *τετράκωλος οὖσα* [3] Pr.: *γλυκων· εἶ* [4] D: *ἁπλοῖ* [5] Two notes in V, the first ending *ἡ δὲ ϛ' καὶ μετὰ κορωνίδος*, the second (S *ἰδοὺ θέασαι*) beginning *διπλῆ ὅτι εἰσίασιν*

1015–20 [1] Adscript to 1014 in V

1021–9 [1] Prescript to 1021 in V [2] T: *ἐκθέσει*

1037–50 [1] The entire metrical scholium is adscript to the general scholium on 1040 in Θ [2] T: *εἰσθέσει* [3] T: *ἐπικὰ*

1070–9 [1] *ἀλλὰ ναῦς ἑκάστοτε* as lemma in V

1111–50 [1] Adscript to 1111 ff. in V [2] Θ: *ἐν ἐκθέ* .. V [3] T: *χοροῦ· ἐκθέσει·* [4] *δὲ* Pr.: om. V [5] T: *ἰωνικῶς*

ἐξίασι γὰρ οἱ ὑποκριταί, καὶ ἔστι συζυγία ἐπιρρηματική, [1] ἧς αἱ μὲν μελικαὶ περίοδοι (1264–73 = 1290–9) δεκάκωλοί εἰσι, καὶ αὐτῶν τὸ μὲν πρῶτον [2] ἰαμβικὸν ἐφθημιμερές, τὸ δὲ β′ δακτυλικὸν τρίπουν εἰς [3] δισυλλαβίαν, τὸ δὲ δ′ [4] τροχαϊκὸν ἐφθημιμερές· τὸ πέμπτον ἐκ τροχαϊκῆς βάσεως καὶ [5] δακτυλικοῦ πενθημιμεροῦς· τὸ ϛ′ ἰαμβικὸν δίμετρον· τὸ ζ′ ὁμοίως τῷ ε′· τὸ η′ [6] προσοδιακὸν δωδεκάσημον διαφόρως προσέλαβε· τὸ θ′ ἀναπαιστικόν· τὸ ι′ ἰαμβικὸν τρίμετρον [7] καταληκτικόν. V (1274–89 = 1300–15) * * * See **493, 503 ff.**

Heliodorus regards τί κάλλιον ἀρχομένοισιν as an iambic hephthemimer, notwithstanding the anapaests. He overlooks his third colon.

1316–34 εὐφημεῖν χρὴ: στίχοι ἐν ἐκθέσει ἀναπαιστικοὶ τετράμετροι καταληκτικοὶ [1] ιθ′. V

1335–1408 ὦ φίλτατ' ἀνδρῶν: [1] ἐν εἰσθέσει ἴαμβοι τρίμετροι [2] ἀκατάληκτοι οδ′ καὶ μετὰ [3] τὸν τελευταῖον κορωνὶς ἡ τοῦ δράματος. V

Nubes

457–75 [1] λῆμα μὲν πάρεστι: περίοδος ἐνδεκάκωλος, ὧν τὸ μὲν πρῶτον τροχαϊκὸν δίμετρον ἀκατάληκτον· τὸ β′ τροχαϊκὸν τρίμετρον [2] καταληκτικόν· τὸ γ′ δακτυλικὸν [3] πενθημιμερές· τὸ δ′ ἀναπαιστικὸν [4] πενθημιμερές· τὸ ε′ [5] Φερεκράτειον ἀτελές· τὸ ϛ′ ἰαμβικὴ βάσις· τὸ ζ′ ἀναπαιστικὴ προσοδιακὴ περίοδος δωδεκάσημος, καὶ τὸ η′, ἀλλὰ συνῆπται τῷ ἑξῆς ἰαμβικῷ [6] πενθημιμερεῖ· τὸ ι′ δακτυλικὸν (τρίπουν εἰς) τροχαῖον· τὸ ια′ τρισύλλαβος κατὰ πόδα κρητικόν. V (467–75 [7]) ἡ περίοδος [8] ἐννεάκωλος, ὧν τὸ πρῶτον χοριαμβικὸν ποιεῖ συζυγίαν· τὸ β′ [9] ἀναπαιστικὸν [10] προσοδιακὸν δωδεκάσημον· τὸ γ′ ἰαμβικὸν [11] πενθημιμερὲς [12] καὶ τὸ ζ′· συνῆπται δὲ ⌜τὸ δ′ δακτυλικὸν πενθημιμερὲς⌝ καὶ τὸ ἑξῆς ἀναπαιστικὸν ἐφθημιμερές, καὶ γὰρ [13] τὰ β′ ἔπος· τὸ ϛ′ δακτυλικὸν πενθημιμερές, [14] καὶ τὸ η′,

1264–1315 [1] D: ὡς [2] V: ἰαμβον Θ [3] Pr.: δισυλλ.. [4] Ed.: τροχαϊκὸν τρίπουν ἐφθημιμερές V, ἐφθημιμερὲς τροχαϊκὸν Θ [5] T: δακτυλικῆς πενθημιμερές [6] T: προοδικὸν [7] Θ: ἀκατάληκτον V

1316–34 [1] T: ιε′

1335–1408 [1] T: ἔκθε.. [2] H: καταλη.. [3] T: το

457–75 [1] S λῆμα in V [2] Pr.: ἀκατάληκτον [3] Pr.: πενθημιμερές [4] Pr.: πενθημιμερές [5] Pr.: φερεκράτιον [6] D: πενθημιμερεῖ [7] A separate note in V, but under the same signum [8] D: θ′κωλος [9] H: ἀνάπαιστον [10] D: προσωδιακὸν [11] D: πενθημερές [12] καὶ τὸ ζ′ transferred from below by Ed. [13] τὰ H: τὸ in V, i.e. τὰ β′ = τὰ δύο [14] Ed.: καὶ τὸ ζ′ καὶ τὸ η′ (see note 12)

συνῆπται δὲ τῷ ἑξῆς ὄντι ἀναπαιστικῷ, καὶ γὰρ τὰ β' [15] *τὸ λεγόμενον χοιρίλειον.* V See **500, 503 ff.**

Heliodorus divides the ode into two periods (457–66, 467–75), which he analyzes separately, as if a dyadic pericope. The first ends, in his analysis, with *ὄψομαι*, a 'cretic'; the second begins with *ὥστε γέ σου*, a 'choriambic' colon. The following statement, *ποιεῖ συζυγίαν*, apparently unites the choriamb with the preceding cretic in a syzygy.

476–7 ⌜*ἀλλ' ἐγχείρει*⌝[1]: * * * [1] *εἴωθε γὰρ μετὰ τὸ ἆσαι ἐπάγειν* [2] *δίστιχον.* V

Compare the Triclinian note in the Vatican manuscript, Vv5, based on a Heliodorean original: *ἐν ἐκθέσει δὲ στίχοι δύο ἀναπαιστικοὶ τετράμετροι καταληκτικοί, ἔθος γάρ ἐστι μετὰ τὰς τοιαύτας περιόδους δίστιχον ἐπιτιθέναι.* Zacher, *Handschriften*, 631. Compare also the following note on 478, in *Handschriften*, 632.

804–13 [1] *ἆρ' αἰσθάνει*: *χορίαμβος δίμετρος ἀκατάληκτος· χορίαμβος δίμετρος* [2] *καταληκτικός· ἴαμβος πενθημιμερής· ἀπὸ χοριάμβου βάσεως εἰς χορίαμβον· ἴαμβος δίμετρος καταληκτικός· ἴαμβος δίμετρος ἀκατάληκτος· ἀπὸ χοριάμβου βάσεως εἰς ἴαμβον· χοριαμβικὸν τρίμετρον ἀκατάληκτον· χορίαμβος ἐφθημιμερής.* V See **562.**

Heliodorus overlooks his ninth colon.

889–948 [1] *χώρει δευρί*: * * * *διπλῆ καὶ κορωνίς, ἀποχωρησάντων τῶν ὑποκριτῶν· μέλος δὲ τοῦ χοροῦ οὐ κεῖται, ἀλλὰ γέγραπται μὲν ἐν μέσῳ "χοροῦ," καὶ ἔπεται ἐν* [2] *εἰσθέσει (περίοδος) ἀναπαιστικὴ τῶν ὑποκριτῶν, καὶ διὰ τὰ πρόσωπα οὐδὲ τελείας ἔχει τὰς συζυγίας. ἔστι δὲ τὰ πάντα κῶλα οδ', ὧν τὰ πρῶτα δ' ⌜δίμετρα⌝ ἀναπαιστικά.* V See **326.**

1131–53 [1] *πέμπτη, τετράς*: *κορωνίς, εἰσιόντων τῶν ὑποκριτῶν, καὶ εἴσθεσις παρὰ τοὺς ⟨στίχους⟩ τετραμέτρους, εἰσὶ γὰρ* [2] *οἱ ἑξῆς ἴαμβοι τρίμετροι κγ'.* R

1170–1205 [1] *ἰοῦ ἰοῦ*: *διπλῆ,* [2] *εἶτα εἴσθεσις* [3] *εἰς προανα-*

[15] T: *τῶν λεγομένων*

476–7 [1] The note of which this is a part is placed after 467 in V and is referred to that verse by signum [2] T: *δίστιχα*

804–13 [1] S 804 in V [2] T: *δικατάληκτος*

889–948 [1] S 889 in V [2] T: *θέσει ἀναπαιστικοῖ* V

1131–53 [1] Prescript to 1131 ff. in R [2] T: *τα εξης ιαμβι . . τριμετρα* R

1170–1205 [1] Lemma in V, S *ἰοῦ* in R [2] T: *εἶτα καὶ* V, *εἶτα* and space R [3] V: *ἡ* (erased) *εἰς* R

φώνησιν, [4] τὸ "ἰοῦ ἰοῦ," καὶ ἴαμβοι τρίμετροι [5] λε' ἐν [6] ἐκθέσει. VR

1259–1302 [1] ἰώ μοί μοι: προαναφώνημα τὸ "ἰώ μοί μοι" καὶ τὸ "ἔα." διὸ διπλῆ καὶ στίχοι ἰαμβικοὶ τρίμετροι τεσσαράκοντα γ'. V

1303–20 οἷον τὸ πραγμάτων: * * * [1] κορωνὶς δὲ καὶ μέλος ⌈μονοστροφικὸν⌉ τοῦ χοροῦ ⌈τὰς περιόδους⌉ κώλων [2] θ' ⌈ἔχον⌉, ὧν τὸ πρῶτον ἰαμβικὸν τρίμετρον ἀκατάληκτον, καὶ [3] ἐν εἰσθέσει [4] κῶλα τρία ὧν τὸ πρῶτον ἰωνικὸν [5] ἡμιόλιον. VRΘ (1307–1310 [6]) * * * See 581.

1321–44 ἰοὺ ἰού: διπλῆ, [1] εἶτα εἴσθεσις ⌈εἰς προαναφώνησιν, τὸ ἰοῦ ἰοῦ, καὶ ἔκθεσις⌉ εἰς ἰάμβους τριμέτρους ἀκαταλήκτους εἴκοσι τρεῖς. Θ

Cf. Schol. *Nub.* 1170 for the restoration. See 838.

1353–85 καὶ μὴν ὄθεν γε: στίχοι ὅμοιοι τῷ διστίχῳ λγ', ὧν [1] τελευταῖος "ἐξέφερον ἂν καὶ προὐσχόμην." Θ

Vespae

1–229 [1] οὗτος τί πάσχεις: * * * κατ' ἀρχὴν στίχοι [2] ἰαμβικοὶ τρίμετροι ἀκατάληκτοι σκθ', ὧν τελευταῖος "πολλῶν δικαστῶν σφηκίαν διασκεδᾶν" (*sic*). V

248–72 [1] τὸν πηλὸν ὦ πάτερ πάτερ: * * * τὸ δὲ μέτρον ἐντεῦθεν ἤλλαξεν, ἔστι [2] γὰρ μικτόν, συντεθὲν ἔκ τε [3] ἰαμβικοῦ [4] διμέτρου ἀκαταλήκτου καὶ ἰθυφαλλικοῦ. V

The remainder of the note in V (T p. 21 ; D IV. ii. 450, 8–9) is not Heliodorean.

1265–91 [1] πολλάκις δὴ δοξα: [2] ὁ ποιητὴς ταῦτα λέγει ἀπὸ προσώπου τοῦ χοροῦ· παραβατικὰ δὲ τὰ μελύδρια· [3] εἶτα τὸ

[4] τὸ R : om. V [5] T : ε' VR [6] T : εἰσθέσει VR

1259–1302 [1] S 1259 in V

1303–20 [1] Θ : κορωνὶς . . . ἀκατάληκτον, καὶ om. RV [2] Ed. : ιη' Θ (meaning to include both strophe and antistrophe) [3] Adscript to 1304 ff. in RV [4] RΘ : τρία κῶλα V [5] VΘ : ἡμιόλειον R [6] The analysis is continued in Θ (see D iv. 569 n.), but is Byzantine

1321–44 [1] Ed. : ἡ

1353–85 [1] T : τελευταῖον

1–229 [1] S οὗτος in V [2] H : ἴαμβοι

248–72 [1] Pr. : ὦ πάτερ πάτερ V [2] γὰρ μικτόν Pr. : μικρὸν V [3] Pr. : ἰαμβειοῦ [4] D : μέτρου ἀντιληκτοῦ καὶ ἰθυφαλικοῦ

1265–91 [1] Γ : the note faces 1265 in R [2] ὁ . . . μελύδρια Γ : παραβατικὰ R [3] εἶτα τὸ ἀντεπίρρημα R, om. Γ, ἐπίρρημα καὶ τὸ added by Rutherford

ἐπίρρημα καὶ τὸ ἀντεπίρρημα. RΓ (1275–83) * * * [4] μετὰ τοῦτό ⌜φησιν⌝ διάλειμμα ⌜ἑπτὰ⌝ στίχων [5] ἀναστάτων εἶναι, τῶν πλείστων δὲ εὗρον ⌜τούτων⌝ ἕνδεκα. V [6] Ἡλιόδωρος· μετὰ τὸν στίχον τὸν "γλωττοποιεῖν εἰς τὰ πορνεῖα εἰσιόντα ἑκάστοτε" εἰσὶ τόποι ἑπτὰ ἔχοντες στιγμὰς καὶ ἀλόγους, ὧν ἐκ προχείρου μὲν εὑρεῖν τὸν λόγον οὐκ ἔστι, τὰ δὲ τοιαῦτα πολλάκις εἶπον [7] ὅτι ὑπολαμβάνω ἐν τοῖς πρώτοις ἀντιγράφοις φθαρέντα ὅτι μὲν τοσαῦτα ἦν τὸν ἀριθμὸν γνωσθῆναι, οὐ [8] μὴν τίνα V (1284–91 [9]) μετὰ τὸ διάλειμμα ἐν πολλοῖς [10] φέρονται στίχοι ἑπτὰ καὶ τετράμετρον, οὗ ὁ νοῦς οὐ προσπίπτει. V See **457**

The disorder in which the metrical scholia on 1275 ff. are reported in Dindorf (IV. ii. 527, 11–18) has confused their application and interpretation. The speaker throughout is apparently the anonymous Byzantine compiler of the scholia (**832**), who, here as elsewhere, bases his metrical statements on the commentary of Heliodorus. Once (see the first note on 1275 ff.), citing Heliodorus (*φησίν*) as authority for the *διάλειμμα* where Antistrophe I., now lost, stood in the original book of the play, he says that the largest provision for disarranged lines which he himself found in any of his copies was eleven spaces. It is worthy of note that Strophe I. (1265–74), to which the lost antistrophe corresponded, is arranged in eleven *στίχοι* in both R and V. The compiler next gives Heliodorus's own words, prefixing his name to the quotation. Heliodorus says that the non-interpretable lines in his copy numbered seven, and he assumes that they were already in confusion in the 'first copies' of the original book of the play. 'Seven,' then, would be the number of solid lines in which Aristophanes wrote Antistrophe I. as one continuous musical whole in his own copy. Heliodorus let this antistrophe go as hopeless. It was later 'editors' who attempted to heal the lines and arrange them in metrical conformity with the strophe. The compiler may have repeated one of these attempts in his great variorum edition, but if he did the lines were subsequently lost.

Pax

1–81 [1] ⌜αἰρ' αἶρε μᾶζαν⌝: τοῦ δράματος πρῶτοι τρίμετροι ἴαμβοι ἀκατάληκτοι π', ὧν [2] τελευταῖος "ἱππηδὸν ἐς τὸν ἀέρ'

[4] The following metrical note is added to the scholium on 1281 in V. *τοῦτο* refers to the epirrhema (1275–83) [5] Bergk: *ἀνάστατον* [6] The note is placed in V between the scholia on 1259 and 1267, but it is separate from these and is complete in itself [7] Bergk: *ὑπολαμβάνω· ὅτι* [8] D: *μὴν τινα* [9] Signum over *εἰσί τινες* in V [10] Bergk (except *οὗ* Ed.: *ὧν* Bergk): *φέρεται στίχου ἑνὸς καὶ τρίτου ὁμοσου προσπίπτει*

1–81 [1] The note in V precedes the first general scholium on 1 [2] D: *τελευταιον*

ἐπὶ τοῦ κανθάρου," *μετὰ δὲ πεντήκοντα* [3]*ἐννέα ἐστὶ προαναφώνημα τὸ* "*ἔα* [4]*ἔα.*" V

82–101 [1]**ἡσυχος ἡσυχος**: *διπλῆ καὶ εἴσθεσις εἰς περίοδον* [2]*ἀναπαιστικὴν τῶν ὑποκριτῶν Τρυγαίου καὶ τοῦ οἰκέτου* [3]*ἐννεακαιτριακοντάμετρον εἴκοσι κώλων, ὅτι ἔχει μονόμετρον τὸ δέκατον.* [4] V

114–17 [1]⌜**ὦ πάτερ**⌝: [2]*διπλῆ καὶ εἴσθεσις εἰς περίοδον, ἔστι δὲ* ⌜*αὕτη*⌝ [3]*τετράκωλος, καὶ* ⌜*τῶν κώλων*⌝ *ἕκαστον δακτυλικόν, τὸ μὲν πρῶτον καὶ δεύτερον καταληκτικόν, τὸ δὲ γ' καὶ δ' ἀκατάληκτον.* [4]*ἀναπαιστικὴν δὲ αὐτὴν οὔ φαμεν, ἐπεὶ* ⌜*οὐδ'*⌝ *ἀπό τινος τύχης* [5]*οὐκ ἀνάπαιστον ἔχει* ⌜*οὐδένα*⌝, *ἀλλὰ πάντας* ⌜*τοὺς πόδας*⌝ *δακτύλους πλὴν τριῶν* [6]*δισυλλάβων.* V See **345**.

On this doctrine of dactylic catalexis see Heph. 13. 10 ff., 21. 1 ff.

124–53 **καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται**: *διπλῆ καὶ εἴσθεσις* [1]*εἰς στίχους ἰαμβικοὺς τριμέτρους ἀκαταλήκτους* [2]*λ'.* V

154–72 [1]**ἀλλ' ἄγε Πήγασε**: * * * *διπλῆ δὲ* [2]*καὶ εἴσθεσις εἰς περίοδον* [3]*ἀναπαιστικὴν τοῦ πρεσβύτου* [4]*ὀκτωκαιτριακοντάμετρον ιθ' κώλων.* V

173–298 [1]**οἵμοι ὡς δέδοικα**: *διπλῆ καὶ ἔκθεσις εἰς ἰάμβους τριμέτρους ρκϛ', ὧν* [2]*ὁ τελευταῖος* "*καὶ* [3]*νησιῶται, δεῦρ' ἴτ' ὦ πάντες λεώ.*" [4]*ἐν ἐνίοις δὲ ἀντιγράφοις μετὰ στίχους να' ἔστι κωλάριον τόδε* "*τί* [5]*φῄς;*" *καὶ μετὰ ἄλλους λη' τόδε* "*ἰὴ ἰή.*" V

299–336 [1]**ὡς τάχιστ' ἄμας**: *διπλῆ καὶ* (299–300) *ἔκθεσις εἰς στίχους τροχαϊκοὺς τετραμέτρους καταληκτικοὺς β', οὓς ἔτι ὁ πρεσβύτης λέγει· ὑφ' οὓς κορωνίς, τοῦ χοροῦ εἰσελθόντος, καὶ* (301–36) *στίχοι ὁμοίως τροχαϊκοὶ τετράμετροι*

[3] H: *ὀκτῶ* [4] V adds after *ἔα ἔα*: *καὶ τὰ ἐξῆς ἰαμβικά*, probably a later addition

82–101 [1] S first *ἡσυχος* in V [2] D: *ἀναπαιστικὴ* [3] D: *ἐννέα καὶ τριάκοντα μέτρον* [4] On 91 V has the interlinear note *τοῦτό ἐστι τὸ δέκατον μονόμετρον*

114–17 [1] The note is given twice in V in slightly varying forms, and is misplaced both times. It is attached by a signum once to *παιδί'* in 111 (V^a) and again to *ἔστι* in 118 (V^b) [2] *διπλῆ . . . ἕκαστον* V^a: *τὸ μέτρον* V^b [3] Ed.: *τετράκωλον* V^a [4] Ed.: *ἀναπαιστικὸν δὲ αὐτό* [5] Ed.: *οὐδὲ ἀνάπαιστον ἔσχεν* [6] Z: *συλλάβων*

124–53 [1] *εἰς* D: om. V [2] H: *κε'*

154–72 [1] S before 154 in V [2] *καὶ* D: om. [3] D: *ἀναπαιστικ..* [4] Z: *ὀκτὼ καὶ τριακοντάμετρος*

173–298 [1] S *οἵμοι ὡς* in V [2] T: *τὸ τελευταῖον* [3] Text of V: *νησιώτας* and *ἴτε* in scholium in V [4] T: *ἐπενίοις* [5] Ed.: *φη..*

299–336 [1] S *ὡς τάχιστ'* in V

καταληκτικοὶ λϚ′, ὧν τελευταῖος "μᾶλλον ἢ τὸ γῆρας ἐκδύς." V

337–45 [1] μή τι καὶ νυνί γε: διπλῆ, ἔπεται γὰρ [2] μέλος, οὗ ἡ μὲν [3] πρῴῳδός ἐστιν ἐκ [4] διστίχου ὁμοίως [5] ἐκκειμένου καὶ ἐν [6] εἰσθέσει ‹περίοδος› κώλων ζ′ τροχαϊκῶν, [7] διμέτρων μὲν ἀκαταλήκτων ε′ [8] καταληκτικοῦ δὲ τοῦ τελευταίου, μονόμετρον δέ ⌜ἐστι⌝ τὸ [9] παρατέλευτον. ἔστι δὲ τὸ τέλος "ἰοὺ ἰοὺ κεκραγέναι." V

346–60 [1] ⌜εἰ γὰρ γένοιτο ἰδεῖν⌝: διπλῆ [2] καὶ ‹περίοδος› ἐκκαίδεκα κώλων, ὧν ὁ μὲν α′ ἐστι στίχος τροχαϊκὸς ἐκκείμενος καὶ [3] δεύτερον ἐν εἰσθέσει κῶλον παιωνικὸν (δίρρυθμον ⌜κἀν⌝ ἐκθέσει) [4] τετράρρυθμον ἀκατάληκτον, κἀν ἐπεκθέσει ‹στίχοι› τροχαϊκοὶ β′ τετράμετροι καταληκτικοί· ⌜καὶ⌝ κῶλα Ϛ′, ὧν τὰ β′ [5] παιωνικὰ δίρρυθμα, τὸ δὲ τρίτον τροχαϊκὸν ἐφθημιμερές, τὰ δὲ λοιπὰ τοῖς τρισὶν ὅμοια [6] ἕκαστον ἑκάστῳ· εἶτα ἐν ἐκθέσει στίχος τροχαϊκός, ὁ "ἐς Λύκειον κἀκ Λυκείου σὺν δορὶ σὺν ἀσπίδι," κἀν [7] εἰσθέσει κῶλα δ′ παιωνικά, [8] τρία μὲν δίρρυθμα, τὸ δὲ δ′ τρίρρυθμον, τὸ "εἶλετ' ἀγαθὴ ἡμῖν τύχη." V See **232**.

383–99 [1] ⌜εἰπέ μοι τί πάσχετ'⌝: διπλῆ καὶ (383–4) ἐν ἐκθέσει στίχοι τροχαϊκοὶ [2] τετράμετροι καταληκτικοὶ [3] β′, ὑφ' οὓς διπλαῖ β′, ἔπεται γὰρ (385–99) ἡ ἀντιστρέφουσα τῇ ἐκκαιδεκακώλῳ, ἧς πρῶτος "μηδαμῶς ὦ δέσποθ' Ἑρμῆ," τέλος δὲ "[4] δέσποτ' ἀγαλοῦμεν ἡμεῖς." VΓ

426–34 ὑμέτερον ἐντεῦθεν: διπλῆ καὶ [1] ἐν ἐκθέσει (426–30) στίχοι τροχαϊκοὶ τετράμετροι καταληκτικοὶ (ε′)· εἶτα (431–2) ἐν [2] εἰσθέσει παρὰ [3] τοὺς τετραμέτρους [4] στίχοι ἰαμβικοὶ δύο, κἀν (433–4) [5] ἐπεισθέσει κῶλα δύο, ὧν τὸ μὲν ἐκ διπλοῦ σπονδείου, τὸ δὲ ἐκ τοῦ δευτέρου τροχαίου καὶ αὐτοῦ διπλοῦ. VΓ

337–45 [1] Adscript to 337 ff. in V [2] Following *μέλος* in V is *απο προ* (then erasure covering two short intramarginal lines) *ρους οὗ ἡ μὲν* etc. The scribe probably wrote *ἀπὸ πρῴδου μὲν* etc., but failed to erase the beginning and close of his miswritten note [3] D: *πρόοδος* [4] T: *διστιχ..* [5] T: *ἐκκειμένης* [6] T: *ἐκθέσει* [7] *διμέτρων μὲν* Ed.: *μετα διμέτρων* [8] Ed.: *καταλη..δὲ τὰ τελευταῖα* [9] T: *τελευτ..*

346–60 [1] S before 347 in V. The lemma is given as in the text of V [2] H: *καὶ τῶν ὁμοίων ἐκκαίδεκα* [3] T: *δεύτερος ἐν ἐκθέσει κώλων παιωνικῶν* [4] H: *τετραρρυθμος ἀκαταλη..* [5] D: *παιώνια διωνικὰ δίρυθμα* [6] T: *ἕκαστος* [7] T: *ἐκθέσει* [8] T: *τριμετ..δίρυθμα*

383–99 [1] S *ἐκπεπλημένοι* in V, *ἐκπεπλεγμένοι* as lemma in Γ [2] T: *τριμ..ἀκατάλη..* V, *τρίμετροι ἀκατάλη..* Γ [3] V: λβ′ Γ [4] Γ: *αγαλου ἀγαλλοῦμεν ἡμεῖς* V

426–34 [1] *ἐν* Γ: om. V [2] T: *ἐκθέσει* [3] T: *τοῖς τετραμέτροις* [4] T: *στιχ..* V, *στίχοις* Γ [5] Γ: *ἐπεκθέσει* V

435–58 *σπένδοντες εὐχόμεσθα*: * * * *διπλῆ δὲ καὶ ἐν ἐκθέσει στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι κδ', ὧν τελευταῖος "ὑπότεινε δὴ πᾶς."* VΓ

459–72 [1] *ὦ εἶα*: *διπλῆ καὶ* [2] *περικοπὴ ἀμοιβαίων τοῦ χοροῦ καὶ τοῦ ὑποκριτοῦ ἐν* [3] *ἐπεκθέσει καὶ παρεκθέσει, ἧς* (459–63) *τὰ πρῶτα ε'* [4] *κατὰ* [5] *κῶλον, ἔχει γὰρ* [6] *ἀλλαγὴν τῶν προσώπων, καὶ* [7] *ἔστι τὸ μὲν πρῶτον καὶ γ' τρισύλλαβα κατὰ παλιμβάκχειον, τὸ δὲ β' παίων πρῶτος, τὸ δὲ δ' ἤτοι δακτυλικὸν διπλοῦν ἢ τροχαϊκὸν πενθημιμερὲς εἴη ἄν, τὸ* ⌜*δὲ*⌝ *ε'* [8] *διπλοῦς παλιμβάκχειος.* VΓ (464–6 [9]) *τὰ ἐξῆς τρία ἐν παρεκθέσει,* [10] *ἀναπαιστικὰ δίμετρα ἀκατάληκτα β' καὶ καταληκτικὸν ἕν,* V (467–8 [11]) *εἶτα ἐν* [12] *εἰσθέσει τρισύλλαβοι* ‹*β'*› *κατὰ πόδα κρητικόν.* V (469 [13]) *εἶτ' ἐν ἐκθέσει ἀναπαιστικὸν* [14] *ἐφθημιμερές.* V (470–1 [15]) *τὰ ἐξῆς δύο ἀναπαιστικὰ ἐν* [16] *ἐπεκθέσει δίμετρα ἀκατάληκτα.* V (472 [17]) * * * [18] *ἐν* [16] *εἰσθέσει* [19] *δὲ* [20] *καταληκτικὸν δίμετρον.* VΓ See **302**.

Heliodorus classifies the exhortations in cola 1–5 and 9, 10 merely as the simple feet which the syllables seem to constitute, but he is in doubt in regard to colon 4. These short 'cola' evidently would be indented as deeply as any cola could be. With reference, for example, to a trimeter, an anapaestic dimeter intervening, they would be *ἐν ἐπεισθέσει*. The anapaestic dimeter, in turn, following any of these, would be *ἐν παρεκθέσει*, with reference to a trimeter. Recognizing the problem these very short elements present, Heliodorus serves notice at the beginning of his note that he will have occasion to employ the terms *ἐπέκθεσις* and *παρέκθεσις*, and he does use them, but in introducing the term *ἐπέκθεσις* (the only possible designation here, if one is to be used at all) in stating the position of cola 12, 13 (470–1) he is inconsistent with himself and certainly in error. Neither above in placing cola 6–8 (464–6), nor elsewhere, does he differentiate a catalectic from an acatalectic anapaestic dimeter, but he does this in treating cola 11–14 (469–72), of which two are catalectic dimeters. The note on these cola, if consistent with his previous note, would read: *τὰ ἐξῆς τέσσαρα ἐν παρεκθέσει, ἀναπαισ-*

459–72 [1] Γ: adscript to 459 ff. in V [2] Ed.: *ἐκθεσις*. Cf. Schol. *Pax* 486 [3] V: *ἐκθέσει* Γ [4] *κατὰ . . . προσώπων* V: om. Γ [5] Ed.: *κώλων* Should this be *κατὰ πόδα* as below? [6] D: *ἀλλὰ γὰρ* [7] V: *ὅτι τὸ μὲν α' τρισύλλαβόν ἐστι παλιμβάκχειον* Γ [8] V: *διπλοῦν* Γ [9] By error, S *εἶα* in 463 in V [10] Z: *ἀναπαιστικ . . διμ . . ακαταλη . . ἐν καὶ καταλη . . β'* [11] Adscript to 466 in V [12] T: *ἐκθέσει* V [13] Interlinear in V [14] H: *πενθημιμερές* V [15] Adscript to 470 in V [16] Ed.: V has *εἰσθέσει* here and VΓ *ἐπεκθέσει* just below. These two terms got transposed in transmission [17] Adscript to 472 in V, lemma *πῶς οὖν οὐ χωρεῖ* in Γ [18] Γ: om. V [19] Γ: om. V [20] T: *καταλη . . δίμ . .* V, *διμετ . . ἀκατάληκτοι* Γ

τικὸν δίμετρον καταληκτικὸν τὸ α′ καὶ τὸ δ′, ἀκατάληκτον δὲ τὸ β′ καὶ τὸ γ′.

473–85 [1]ὦ Λάμαχ' ἀδικεῖς: *διπλῆ καὶ στίχοι τρίμετροι ἰαμβικοὶ ιγ′.* VΓ

486–99 ὦ εἶα) *δύο διπλαῖ, ἕπεται γὰρ ἡ ἀντίστροφος τῇ προτέρᾳ περικοπῇ ἀμοιβαίᾳ* [1]*ιδ′ κώλων, ἔχουσα καὶ τὴν εἰς τὰ πρόσωπα διαίρεσιν ὁμοίαν,* [2]*ἧς ἡ ἀρχὴ "ὦ εἶα," τέλος δὲ* [3]*"ἀλλ' εἶσ' οἳ κωλύουσιν."* V See **302.**

512–19 ἄγε νῦν ἄγε πᾶς: *διπλῆ καὶ εἴσθεσις εἰς περίοδον κώλων η′ ἀμοιβαίων τοῦ χοροῦ καὶ τοῦ ὑποκριτοῦ· τὸ πρῶτον ἀναπαιστικὸν διπλοῦν· τὸ β′ (καὶ τὸ ε′) ἰαμβικὸν ἐφθημιμερές· τὸ γ′ καὶ τὸ δ′ ἰαμβικὸν δίμετρον ἀκατάληκτον·* [1]*τὸ ς′ καὶ (τὸ) ζ′ καὶ* [2]*τὸ η′* [3]*ὅμοιον.* R See **84.**

Heliodorus seems to have read (518–19): ὦ εἶα εἶα εἶα νῦν | ὦ εἶα εἶα εἶα πᾶς (Richter), or something similar, two acatalectic dimeters.

553–70 [1]ὡς τάχιστ' ἄνευ δορατίου: *ἐν* [2]*ἐπεκθέσει στίχοι* [3]*τροχαϊκοὶ καταληκτικοὶ* [4]*ιη′, ὧν τελευταῖος "καὶ τριαινοῦν* [5]*τῇ δικέλλῃ."* VΓ

571–600 [1]ἀλλ' ἀναμνησθέντες: *διπλῆ καὶ μέλος ἀμοιβαῖον· τὸ μὲν τοῦ ὑποκριτοῦ* (571–81) [2]*δεκάκωλον τροχαϊκόν, οὗ ἐν εἰσθέσει ἐννέα, ἀκατάληκτα δίμετρα τὰ η′, μονόμετρον δὲ τὸ* [3]*ἔνατον παρατέλευτον, καὶ ἐν ἐκθέσει* [4]*στίχος τροχαϊκὸς τετράμετρος καταληκτικός.* VΓ (582–600[5]) *διπλῆ καὶ <τὸ> τοῦ χοροῦ, <οὗ ἐν εἰσθέσει> κῶλα γ′ τροχαϊκά, ἔστι δὲ τὸ ὅλον τροχαϊκὸν ἑξάμετρον· τινὲς <γὰρ> γράφουσιν "ἐδάμημεν" καί φασι τὰ μὲν β′ τροχαϊκὰ <δίμετρα> ἀκατάληκτα, τὸ δὲ γ′ τροχαϊκὸν καταληκτικόν.* V (585–92[6]) *εἶτ' ἐν ἐκθέσει* [7]*παιωνικὸν* [8]*τετράρρυθμον* [9]*ἀκατάληκτον, καὶ ἐν* [10]*ἐπεκθέσει <στίχος> τετράμετρος καταληκτικὸς τροχαϊκός· εἶτ' ἐν* [11]*εἰσθέσει δ′ κῶλα, ὧν τὰ γ′ παιωνικὰ δίρρυθμα, τὸ δὲ παρατέλευτον ἰαμβικὸν δίμετρον.* V (593–600) * * * See **233.**

473–85 [1] Γ: S ὦ Λάμαχ' in V
486–99 [1] T: δ′ [2] Ed.: οὗ [3] D: αλλοικω..
512–19 [1] *τὸ ς′ καὶ* B: om. R [2] *τὸ* B: om. R [3] B: *ὁμοίως*
553–70 [1] Γ: S *δορατίου* in V [2] V: *ἐκθέσει* Γ [3] Z: *στιχχ.. τροχαϊκ.. καταλη..* V, *στίχοι καταληκτικοὶ τροχαϊκοὶ* Γ [4] *ιη′* Γ: om. V [5] *τῇ δικέλλῃ* V: om. Γ
571–600 [1] Γ: adscript to 571 ff. in V [2] D: *δεκάνωλα τροχαικω* V, *δεκακώλω τροχαϊκῶ* Γ [3] Ed.: *ε′ τὸ* V, om. Γ [4] T: *στιχ.. τροχ.. δ′μ.. καταλη..* V, *στίχοι τροχαῖοι τετράμετροι καταληκτικοί* Γ [5] *χαῖρε χαῖρ'* as lemma in V [6] *δαιμόνια* as lemma in V [7] H: *παιωνικῆς* [8] H: *τετραμ.. V, τετράρρυθμος* T [9] H: *καταλη..* [10] T: *ἐκθέσει* [11] T: *ἐκθέσει*

651–6 [1] ἄττ' ἂν οὖν λέγεις: διπλῆ καὶ [2] μέλος τροχαϊκόν, οὗ δ' μὲν ⟨ἐν εἰσθέσει⟩ εἰσὶ κῶλα δίμετρα ἀκατάληκτα, τελευταῖον δέ ἐστιν ἐν ἐκθέσει [3] στίχος τετράμετρος καταληκτικὸς τροχαϊκός. VΓ

657–728 [1] ⌈ἀλλ' ὅτι σιωπᾷς⌉: διπλῆ καὶ εἴσθεσις παρὰ [2] τὸν τετράμετρον εἰς [3] ἰάμβους τριμέτρους οβ', μετὰ [4] δὲ λϛ' ἐστὶ προαναφώνημα τὸ "ὦ ὦ." VΓ

729–818 [1] ἀλλ' ἴθι χαίρων: ὁ χορὸς μένων ποιεῖ παράβασιν οὐ τελείαν, ἀλλὰ (729–33) κομμάτιον μέν ἐστι [2] τοῦ χοροῦ ⌈στίχων ε'⌉, ὧν [3] τετράμετροι (στίχοι) καταληκτικοὶ δ' μὲν ἐν ἐκθέσει, (ἐν δὲ εἰσθέσει) παρὰ [4] τούτους, ὅτι εἰσὶν ἀναπαιστικοί, [5] τελευταῖος τροχαϊκός, ⟨οὐ⟩ [6] κατ' ἴσον τοῖς [7] ἄλλοις ἀναπαιστικός. VΓ (734–64 [8]) [9] ὑφ' οὓς διπλῆ καὶ [10] ἔκθεσις εἰς ⟨αὐτὴν⟩ τὴν παράβασιν, [11] ἀναπαιστικοὶ (στίχοι) [12] τετράμετροι καταληκτικοὶ λα', ὧν τελευταῖος "παῦρ' ἀνιάσας." V (765–74 [13]) * * * διπλῆ δὲ καὶ εἴσθεσις εἰς τὸ καλούμενον μακρόν, ὅπερ ἐστὶ περίοδος ἀναπαιστικὴ εἰκοσάμετρος ι' κώλων, ἧς τὸ τελευταῖον "ἄνδρος τὸ μέτωπον ἔχοντος." Γ (775–818 [14]) [15] διπλῆ καὶ μεταβολὴ εἰς μονοστροφικὴν δυάδα [16] ἐννεακαιδεκακώλους [17] ἔχουσαν τὰς περιόδους, [18] ὧν τὸ α' δακτυλικὸν πενθημιμερές· τὸ δεύτερον περίοδος [19] προσοδιακὴ [20] ἑνδεκάσημος ἢ δωδεκάσημος [21] καὶ τὸ δ' ὅμοιον· τὸ γ' [22] ἰθυφαλλικόν· τὸ ε' [23] διπενθημιμερές, ὃ καλοῦσιν [24] ἰαμβέλεγον· τὸ ϛ' ἰαμβικὸν δίμετρον ἀκατάληκτον· τὸ ζ' δακτυλικὸν τρίπουν εἰς [25] δισυλλαβίαν· τὸ η' δακτυλικὸν ὅμοιον, (καὶ τὸ θ' τροχαϊκὴ βάσις,) τινὲς δὲ συνάπτουσι τὸ [26] η' καὶ τὸ θ' [27] εἰς διπενθημιμερὲς καὶ γίνεται ἐγκωμιολογικόν, ὃ καὶ ἄμεινον. τὰ ἑξῆς [28] ι' ια' ιβ', ὡς μὲν [29] κεκώλισται, ἔστι

651–6 [1] Γ: S before scholium in V, but not in text [2] H: *ἔκθεσις εἰς μέλος* [3] D: *στιχ.. τετραμ.. καταλη.. τροχαϊκ.. V, στίχων τετραμέτρων καταληκτικῶν τροχαικῶν* Γ

657–728 [1] S ἀλλ' *οὐκ* in 658 in V, ἀλλ' *οὐκ ἂν εἴποι* lemma in Γ [2] T: *τὸ* [3] T: *ἰαμβ'.. τριμ.. V, ἰαμβικὰ τρίμετρα* Γ [4] T: *δὲ τὰ* Γ, om. V

729–818 [1] Γ: S *ἴθι χαίρων* in V [2] *τοῦ* Pr.: om. VΓ [3] T: *τετραμ.. καταλη.. V, τετράμετρα καταληκτικὰ* Γ [4] T: *πάντας* V, *ταύτας* Γ [5] T: *τελευταῖοι τροχαϊκοί (τροχαϊκ.. V)* VΓ [6] T: *κατισοι* V, *κάτισοι* Γ [7] H: *ἀναπαιστικ.. V*, om. Γ (the word stands at the beginning of the following scholium in V) [8] Adscript to 734 ff. in V [9] Ed.: *ἐφὴ* [10] H: *ἐπέκθεσις* [11] Ed.: *ἀναπαιστικ..* [12] T: *τετραμ.. καταλη..* [13] Adscript to scholium on 765 in Γ [14] S *μοῦσα* in V, adscript to scholium on 775 in Γ [15] *διπλῆ* V: *διπλῆ δὲ* Γ [16] D: *ἐννεακαιδεκα κώλων* [17] T: *ἔχουσα* [18] *ὧν τὸ . . . ιθ' ἰαμβικὸν δίμετρον καταληκτικόν* V: om. Γ [19] T: *προσοδική* [20] D: *δεκάσημος* [21] Z: *τὸ γ' ἰθυφάλικον καὶ τὸ δ' ὅμοιον* [22] D: *ἰθυφάλικον* [23] T: *πενθημιμερὲς* [24] D: *ἰαμβέσλεγον* [25] D: *δισυλλ..* [26] D: *κ'* [27] Bergk: *καὶ γίν.. ἐγκωμιολογικὸν εἰς διπενθημιμερὲς* [28] *ι'* D: *πε* [29] D: *κεκόλλισται*

χορίαμβος [30] ἐφθημιμερής, συνῆπται δέ· δύναται δὲ †τὸ πρῶτον αὐτῶν μετατεθῆναι [31] ἐκ τῆς ἑξῆς συλλαβῆς, τὰ δὲ λοιπὰ ἑνωθῆναι.† τὸ ιγ΄ δακτυλικὸν [32] πενθημιμερές· τὸ ιδ΄ ἀναπαιστικὸν τρίπουν· τὸ πεντεκαιδέκατον δακτυλικὸν τετράπουν εἰς τρισυλλαβίαν, τὸ ⌜δὲ⌝ ις΄ διπλοῦν εἰς δισυλλαβίαν· τὸ ιζ΄ δακτυλικὸν τετράπουν· τὸ ιη΄ δακτυλικὸν πενθημιμερές· τὸ ιθ΄ [33] ἰαμβικὸν δίμετρον καταληκτικόν. VΓ See **497, 503 ff.**

The meaning of the obelized words in the note on 785 ff. is not obvious. The text is probably corrupt.

819–55 [1] ὡς χαλεπόν: κορωνίς, [2] προῖασι γὰρ οἱ ὑποκριταί, [3] καὶ οἱ πρῶτοι [4] στίχοι [5] ἰαμβικοὶ [6] τρίμετροι ἀκατάληκτοι [7] λζ΄. VΓ

856–67 εὐδαιμονικῶς: διπλῆ, ἔπεται γὰρ μέλος ἀμοιβαῖον τοῦ χοροῦ καὶ τοῦ ὑποκριτοῦ, οὗ ἐστι [1] πρῶτα ἐν [2] εἰσθέσει κῶλα γ΄ τοῦ χοροῦ, ὧν τὸ πρῶτον καὶ τὸ β΄ [3] ἰωνικὰ ἀπὸ μείζονος ἐφθημιμερῆ συνημμένα, τὸ δὲ γ΄ [4] ἰωνικὸν καὶ αὐτὸ ἡμιόλιον. ⌜εἶτα⌝ [5] δ΄ ἐκκείμενος τοῦ ὑποκριτοῦ [6] στίχος [7] ἰαμβικὸς [6] τετράμετρος· ⌜καὶ πάλιν κῶλα δ΄⌝ [8] ὅμοια τοῖς ἄνω, [9] ἐν εἰσθέσει ⌜γάρ ἐστι⌝ τοῦ χοροῦ [10] κῶλα γ΄ ὅμοια τοῖς ἄνω ⌜καὶ στίχος⌝ [11] ἰαμβικὸς τετράμετρος καταληκτικὸς δεύτερος ἐν ἐκθέσει· ταῦτα ⌜δὲ⌝ δύναται εἶναι στροφὴ καὶ ἀντίστροφος, τὰ δ΄ ἑξῆς [12] ἐπῳδὸς ⌜κώλων ς΄, ὧν τὸ α΄ καὶ τὸ ς΄⌝ [6] στίχοι ⌜ὁμοίως⌝ [13] ἰαμβικοὶ [6] τετράμετροι καταληκτικοί, ⌜τὰ δὲ λοιπὰ ἐν εἰσθέσει ἰαμβικὰ δίμετρα, ἀκατάληκτα γ΄ καὶ ἓν ἐφθημιμερές.⌝ V See **580.**

922–38 [1] ἄγε δὴ τί νῷν: διπλῆ καὶ [2] εἴσθεσις εἰς ἰάμβους τριμέτρους ἀκαταλήκτους ιζ΄. V

939–55 ὡς πάνθ' ὅσ' ἂν θεὸς θέλοι: διπλῆ, ἔπεται γὰρ μέλος

[30] D: ἐφθημμερὲς [31] D: ἑκτην ἑξῆς συλλ [32] H: ἐφθημμὲς [33] Z: εἰς ἰαμβικὸν

819–55 [1] Γ: adscript to 819 ff. in V [2] Γ: . . ἴασ V [3] T, reading καὶ οἱ (μὲν) πρῶτοι: καὶ τι καὶ τοι πρῶτα V, καὶ τὰ πρῶτα Γ [4] B: om. VΓ [5] B: ἰαμβικ . . V, ἰαμβικὰ Γ [6] T: τριμ . . ακαταλη . . V, τρίμετρα ἀκατάληκτα Γ [7] H: λς΄

856–67 [1] B: πρῶτον [2] T: ἐκθέσει [3] T: ιωνικ . . [4] Z: ἰωνικ . . δ΄ [5] Ed.: δ΄: — (here S ζηλωτὸς in 860) ἐκ in V, which continues τοῦ ὑποκριτ . . στιχ . . τετραμ . . ὅμοιος τοῖς ἄνω· ταῦτα δύναται εἶναι στροφὴ καὶ ἀντίστροφος· τὰ δ ἑξῆς εἰς ἐπῳδον εισι δὲ τοῦ χορ . . στιχχ . . ὅμοια (sic) τοῖς ἄνω· ἰαμβικ . . τετραμ . . καταλη . . δύο δε ἐν εκθέσει στιχχ . . ἰαμβοι τετράμ . . καταλη . . Confusion of terms resulted from the transposition of the words ταῦτα δύναται . . . ἐπῳδον and from omissions [6] T [7] Z [8] Ed.: ὅμοιος [9] ἐν εἰσθέσει T: εισι δὲ [10] B: στιχχ . . [11] Ed.: ἰαμβικ . . τετραμ . . καταλη . . δύο δε [12] Ed.: εἰς ἐπῳδον [13] H: ἰαμβοι

922–38 [1] Adscript to 922 ff. in V [2] Ed.: ἔκθεσις

ὁ ὑπονοῶ μὲν ἔχειν τὸ ἀντίστροφον ἐν διεχείᾳ, [1] φέρεται δὲ ὡς διάφορον, διόπερ πρότερον παραθήσομαι ὡς φέρεται. καὶ ἔοικεν ἐνταῦθα (939) τὸ "κατορθοῖ" περιττεύειν καὶ ὁ "τε" σύνδεσμος πρὸς τὸ (1023) "σέ τοι θύρασι χρὴ μένειν οντ.. τινάς," καὶ τοῦτο δὲ ἁμάρτημά ἐστιν, ὅτι πρῶτα γ' κῶλά ἐστι καὶ [2] μετὰ ⌜ταῦτα⌝ στίχος ἄλλος ⌜τετράμετρος⌝. ταῦτα μὲν ⌜οὖν⌝ ἐατέον, ὡς δὲ ἔχει ἐξηγητέον. τὸ τοίνυν πρῶτον [3] τῶν τριῶν κώλων τοῦ [4] χοροῦ ἴαμβος τετράμετρος καταληκτικός, καὶ (ἐν εἰσθέσει) [5] ἀναπαιστικὰ δύο δίμετρα, [6] ἀκατάληκτόν τε καὶ καταληκτικόν. (942–947[7]) εἶτα ἐν ἐκθέσει [8] στίχος ἰαμβικὸς τετράμετρος καταληκτικὸς τοῦ ὑποκριτοῦ, καὶ ἐν εἰσθέσει ‹τὸ› τοῦ χοροῦ, οὗ τὸ πρῶτον προσοδιακὸν ἐνδεκάσημον· τὸ β' [9] ἀναπαιστικὴ τριποδία· τὸ δὲ γ' ἰαμβικὸν ἐφθημιμερές, τὸ δὲ δ' [10] σύζυγον ἰαμβικὸν ἢ ἀναπαιστικὸν [11] τρίπουν, τὸ δὲ ε' ἰαμβικὸν ἐφθημιμερές. (948–9 [12]) εἶτα ἐν ἐκθέσει τοῦ ὑποκριτοῦ [13] δίστιχος ἴαμβος τετράμετρος καταληκτικός. (950–55 [14]) καὶ ἐν εἰσθέσει τοῦ χοροῦ ς' κῶλα, ὧν τὸ α' ἰαμβικὸν δίμετρον ἀκατάληκτον· τὸ β' ἐξ ἰαμβικῆς βάσεως καὶ τροχαϊκῆς κατάκλειδος· τὸ γ' ‹καὶ τὸ δ' καὶ τὸ ε'› ἰαμβικὸν δίμετρον ἀκατάληκτον· τὸ ς' ἰωνικὸν [15] ἡμιόλιον. V See **583.**

Heliodorus's text read *θέλοι τε* in 939 instead of *θέλῃ*. He condemns the attempt to reduce this period to a trimeter by rejecting *κατορθοῖ*, in order to make it equivalent to the corresponding period in the antistrophe (1023). His reading of that line is unfortunately now indeterminable. His argument for keeping 939 a tetrameter is apparently its correspondence with the tetrameter in 942, but the text of the metrical scholium on 942 at this point is uncertain.

Note the application of the phrase *σύζυγον τρίπουν* to the words *νῦν γὰρ δαίμων φανερῶς* (*three* simple feet) and see Schol. *Ach.* 284 and note.

956–73 [1] ἄγε δὴ τὸ κανοῦν: β' διπλαῖ καὶ ἐν ἐκθέσει στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι ιζ'. V

On this use of two διπλαῖ, see **851.** But there are in fact eighteen

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939–55 [1] Schneider: *φέροντι* [2] Ed.: *μετ· ς'* ἄλλ (a blurred letter or letters at end of ἄλλ) [3] *τῶν* D: om. V [4] D: *υποκριτ.. ἴαμβοι τετράμ.. καταλη..* [5] D: *ἀναπαιστικοὶ* [6] D: *καταληκτικόν τε καὶ ἀκατάλη.. θύρασι καὶ δή* in 942 as lemma in V [8] D: *στιχχ.. ἰαμβικ.. τετραμ.. καταλη..* [9] D: *ἀναπαιστικ.. τριποδ..* [10] D: *συζ.. V* [11] Z doubtfully: om. V [12] Prescript to 948 f. in V [13] H: *δίστιχ.. ἴαμβοι δ'μετροι* (variant *δίμετροι*) *καταλη..* V [14] S *οὐκοῦν* in 950 in V [15] D: *ἡμιόλειον* V

956–73 [1] Adscript to 956 f. in V

trimeters here, and in general the doctrine of the equivalence of groups of trimeters is very doubtful.

974–1015 ὦ σεμνοτάτη βασίλεια: *διπλῆ καὶ εἴσθεσις εἰς* [1] *ἀναπαίστων περιόδους δύο, τὴν μὲν* [2] *πεντεκαιτριακοντάμετρον ιθ′ κώλων, ὅτι ἔχει μονόμετρα γ′, τό τε β′ καὶ ια′ καὶ ις′,* [3] *τὴν δὲ ἑξκαιτεσσαρακοντάμετρον κγ′ κώλων.*[4] V

1016–22 [1] ταῦτ' ὦ πολιτίμητ': *διπλῆ καὶ ἔκθεσις εἰς ἰάμβους τριμέτρους ἀκαταλήκτους ζ′.* V

1039–62 [1] ταυτὶ δέδραται: *διπλῆ καὶ ἔκθεσις εἰς ἰάμβους τριμέτρους ἀκαταλήκτους κδ′.* V

1104 σπονδὴ σπονδὴ) [1] *ἐν εἰσθέσει κωλάριον δύο σπονδείων.* Γ

1105–14 ἔγχει δὴ κἀμοί: *καὶ ἐν ἐκθέσει* [1] *ἐπικοὶ ἄλλοι ι′.* V

1127–90 ἥδομαι γ' ἥδομαι: *κορωνίς·* [1] *ἐξελθόντων* ‹*γὰρ*› *τῶν ὑποκριτῶν ὁ χορὸς μόνος καταλιπεὶς διαπεραίνεται συζυγίαν* ‹*ἐπιρρηματικὴν κατὰ περικοπὴν*› [2] *ἀνομοιομερῆ τριαδικὴν οὐ πυκνῶς γενομένην, αἱ* [3] *γὰρ* [4] *πλεῖσται ἐπιρρηματικαὶ δυαδικαί εἰσιν,* [5] *αὕτη δὲ ἔχει μελικὴν μὲν* [6] *πρώτην (περίοδον) ιγ′ κώλων, στιχικὴν δὲ ις′ στίχων, ᾧ μάλιστα φιλῆδεῖ Ἀριστοφάνης, καὶ* [7] *ὑστέραν τρίκωλον.* ‹*καὶ* (1127–39 = 1159–71) *τῆς μὲν πρώτης*› [8] *τὸ α′ παιωνικὸν δίρρυθμον, τὸ β′ καὶ γ′ (καὶ) δ′ ἐξ ἰαμβικῆς βάσεως καὶ τροχαϊκῆς* [9] *κατάκλειδος, τὸ ε′ καὶ ϛ′* [10] *τρίρρυθμα,* [11] *καὶ* [12] *δίρρυθμα ζ′ η′ θ′. ἐν μὲν τῇ β′ περικοπῇ ἐστι* ⌜*τὸ ε′ καὶ τὸ ϛ′*⌝ *παιωνικὸν τρίρρυθμόν τε καὶ* [13] *δίρρυθμον, δύο δὲ* ⌜*τρίρρυθμα*⌝ *ἐν τῇ στροφῇ· τὸ ι′ ια′ ιβ′ ιγ′ τροχαϊκὰ δίμετρα, δύο μὲν ἀκατάληκτα, δύο δὲ καταληκτικά.* V (1140–55 = 1172–87) * * * (1156–8 = 1188–90) [14] *αὕτη ἐστὶν ἡ τρίκωλος καὶ* [15] *αὐτὴ τροχαϊκή, ἀλλὰ διμέτρων, δύο μὲν ἀκαταλήκτων, ἑνὸς δὲ καταληκτικοῦ.* V See **454**.

1191–1269 [1] ἰοὺ ἰού: [2] *κορωνίς, εἰσίασι* [3] *γὰρ οἱ ὑποκριταί,*

974–1015 [1] T: *ἀνάπαιστον· περίοδοι* [2] D: *ε′ καὶ λ′ μέτρων* [3] D: *τὸ δὲ ϛ′ καὶ τεσσαρακοντάμετρον γ′ καὶ* [4] V adds *ὅτι ἔχει μονόμετρα τρία*, which H rejects

1016–22 [1] Adscript to 1016 and interlinear in V

1039–62 [1] Adscript to 1039 in V

1104 [1] *παρεπιγραφὴ ἡ* prefixed in Γ

1105–14 [1] T: *ἐπεικ'*

1127–90 [1] T: *εἰσελθόντων* [2] T: *ὁμοιομερῆ* [3] Z: om. V [4] T: *πλεκταὶ* [5] D: *ἄντι* [6] D: *πρώτη* [7] T: *ὕστερος τρίκωλος* [8] *ἀλλὰ πρὸς πῦρ διέλκων* (1131) as lemma in V [9] H: *κλειδὸς* [10] T: *τρίρυθμος* [11] Ed.: *δὲ καὶ* [12] T: *δίρυθμον* [13] Ed.: *δίρυθμα* [14] By error, S *πολλὰ* in 1188 in V [15] T: *αὕτη*

1191–1269 [1] S first *ἰοὺ* in V, adscript to 1191 ff. in Γ [2] V: om. Γ: V [3] *οἱ ποιηταὶ καὶ ἔστι* Γ

κἄστι κατ' ἀρχὴν προαναφώνησις τὸ "ἰοὺ ἰού," [4] *ἑξῆς* [5] *δὲ στίχοι ἰαμβικοὶ τρίμετροι* [6] *ἀκατάληκτοι (οη').* VΓ

1284–5 [1] *εἶεν*; *ἐκόρεσθεν*: *εἶτα ἐν* [2] *εἰσθέσει στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι* [3] *β'.* VΓ

1286–7 [1] *θωρήσοντ' ἄρ'*: *εἶτ' ἐν ἐκθέσει ἐπικοὶ β'.* V

1288–90 *κάκιστ' ἀπόλοιο*): *εἶτ' ἐν* [1] *εἰσθέσει στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι γ'.* V

1291–3 [1] *αἰβοῖ*: *εἶτα ποὺς σπονδεῖος καὶ ἐν* [2] *ἐκθέσει ἐπικοὶ β'.* V

1294–7 [1] *ἄπερρε καὶ τοῖς*: *καὶ στίχοι ἰαμβικοὶ τρίμετροι ἀκατάληκτοι δ'.* V

1298–1301 [1] *ἀσπίδι μὲν Σαΐων*: [2] *Ἀρχιλόχου ἐστὶ τὸ δίστιχον,* [3] *καὶ στίχοι ἐπικοὶ β'.* VΓ

1305–10 [1] *ὑμῶν τὸ λοιπὸν*: ⌜*κορωνίς, ἐξιόντων τῶν ὑποκριτῶν*⌝, *καὶ στίχοι ἰαμβικοὶ τετράμετροι καταληκτικοὶ β'* (1307), ⌜*εἶτα*⌝ [2] *ἴαμβος δίμετρος ἀκατάληκτος.* V (1308–10) * * *

See **87**.

1316–28 [1] *εὐφημεῖν χρὴ*: *κορωνίς, εἰσίασι γὰρ οἱ ὑποκριταί, καί* (1316–19) *εἰσιν οἱ πρῶτοι ἐν ἐπεκθέσει στίχοι ἀναπαιστικοὶ δ'.* V (1320–8 [2]) *διπλῆ καὶ ἐν* [3] *εἰσθέσει περίοδος ἀναπαιστικὴ ἑπτακαιδεκάμετρος θ' κώλων* [4] *ὅτι ἔχει μονόμετρον τὸ ε'.* V

Trygaeus recites verses 1316–28.

1329–55 [1] *δεῦρ' ὦ γύναι*: *διπλῆ καὶ* [2] *ἐν ἐπεισθέσει* ⌜*ὀκτὰς*⌝ [3] *μονοστροφικὴ περιόδων πεντακώλων ἰωνικῶν διμέτρων, δύο καταληκτικῶν τριῶν δὲ* [4] *βραχυκαταλήκτων.* (1333–5 [5]) *εἶτα* ⌜*πάλιν*⌝ *ἐν ἐπεισθέσει τοῦ χοροῦ τὸ ἴσον.* (1336–9 [6]) *ἐν τούτοις φέρονται κατά τινας* [7] *παράγραφοι, ἵνα ὁ χορὸς ἀνὰ μέρος αὐτὰ*

[4] V: *ἑξῆς . . . ἀκατάληκτοι* om. Γ [5] D: *διστιχχ . .* [6] D: *καταληκτικ . .*
1284–5 [1] S *εἶεν* in V, adscript to scholium on 1283 in Γ [2] Γ: *ἐκθέσει* V [3] V: *ιβ'*
1286–7 [1] S *θωρήσοντ'* in V
1288–90 [1] T: *εκθε . .*
1291–3 [1] Prefixed to 1291 in V [2] T: *εισθε . .*
1294–7 [1] S *ἄπερρε* in V
1298–1301 [1] Γ: S *ἀσπίδι* V [2] *Ἀρχιλόχου* (D: *Ἀρχίλοχος* V) *ἐστὶ τὸ δίστιχον* V: *καὶ ἐλεγεῖον Ἀρχιλόχου* Γ [3] *καὶ στίχοι ἐπικοὶ β'* Γ: om. V
1305–10 [1] Adscript to 1305 f. in V [2] Adscript to 1307 in V
1316–28 [1] S *κομίζειν* in V [2] Adscript to 1320 ff. in V [3] T: *ἐπισθέσει* [4] On 1324 also V has *τοῦτό ἐστι τὸ μονόμετρον τὸ ε'*
1329–55 [1] Adscript to 1329 ff. in V [2] T: *ἐπι τέλει* [3] Ed.: *μονοστροφικ . . περίοδος* [4] D: *βραχεων καταλήκτων* [5] Adscript to 1333 f. in V, and beginning *εἶτ' ἐν* (*sic*) [6] Prescript to 1334–6 in V [7] T: *παραγραφαὶ*

λέγῃ, [8] ἔν τισιν ⌜δὲ⌝ οὐ φέρεται ⌜τὰ κῶλα⌝ διὰ τὰ μέτρα. (1340–3 = 1344–7 [9]) καὶ πάλιν τὰ ε′ τοῦ αὐτοῦ μέτρου τοῦ [10] χοροῦ. (1348–55 [11]) ἐντεῦθεν ἐν τοῖς ἀντιγράφοις οὐ φέρεται [12] τὰ πεντάκωλα ἀκολούθως, ὡς ⌜δὲ⌝ φέρεται καὶ ἐνταῦθα ἔστιν. [13] ὑφ' ἃ κορωνὶς ⟨ἡ⟩ τοῦ δράματος. V See **584**.

[8] Adscript to 1335 f. in V [9] Prescript to 1340 ff. in V [10] D: κόρου [11] By error, S οἰκήσετε in 1334 in V [12] τὰ T: οὐ [13] Adscript to 1355 in V

TABLE OF STRUCTURE AND RHYTHMS

SEE the following sections on the main divisions of the plays :—

Prologue 666, 684, 667, 687 ; *Parode* 665, 674–6, 667, 687 ; *Scene* 666, 679–81, 667, 687 ; *Syzygy* 666, 677 f., 667, 687 ; *Debate* 665, 670–3, 667, 687 ; *Parabasis* 665, 668 f., 667, 687 ; *Episode* 666, 682 f., 667, 687 ; *Stasimon* 666, 682, 667, 687 ; *Exode* 666, 685 f., 667, 687.

See the following sections on non-melic rhythms in Aristophanes :—

Trimeter 95–143, 186 f. ; *Tetrameter* : Iambic 167–83, 186–9 ; Trochaic 244–55, 259, 226 ; Anapaestic 305–20 ; Eupolidean 528 f. ; *Hypermeter* : Iambic 190–6, 710, 712 ; Trochaic 267–9, 710, 713 ; Anapaestic 321–31, 710 f. ; *Dactylic Hexameter* 356–66.

See the following sections on the use of σημεῖα :—

παράγραφος ἁπλῆ 846 f., 855 f. ; παράγραφος διπλῆ 846–54 ; κορωνίς 857 f.

ACHARNIANS

Prologue : 1–203

1–42, 44–60, 62–122, 124–203 : trimeters (200).
43, 123 : iambic penthemimers. 26
61 : prose.

Parode I. : 204–41

$\overset{\prec\!\!-\,3}{204}$–18 = 219–33

$\overset{\prec}{234}$–7 ~ 238–41

204–18 = 219–33 : monostrophic dyad in trochaic and paeonic rhythm. See 449.
234–6, 238–40 : recitative trochaic tetrameters.
237, 241 : prose formula.

Scene I. : 242–79

$\overset{\prec\!\!-\,3}{242}$–62 ; $\overset{\prec}{263}$–79

242–62 : trimeters (21).
263–79 : non-antistrophic period in iambic rhythm. See 90.

Parode II. : 280–346

280–3

284–302 = 335–46

303–4

305–34

280–3 : non-antistrophic period in paeonic-trochaic rhythm, constituting the proöde of a triad. See 234.
284–302 = 335–46 : dyad of the triad, in paeonic rhythm varied by periods in trochaic and anapaestic rhythm. See 452.
303–34 : recitative trochaic tetrameters.

Syzygy I. : 347–92

347–57 ~ 366–84

358–65 = 385–92

347–57, 366–84 : trimeters (30).
358–65 = 385–92 : monostrophic dyad in dochmiac and iambic rhythm. See 467.

Scene II. : 393–488

393–488

393–403, 405–6, 408–56[a], 457–88 : trimeters (94).
404 : iambic dimeter.
407 : iambic monometer.
456[b] : anaphonema.

Syzygy II. : 489–625

489–96 = 566–71

497–565 ~ 572–625

489–96 = 566–71 : monostrophic dyad in dochmiac and iambic rhythm. See 468.
497–565, 572–77[a], 577[b]–625 : trimeters (124).

Parabasis: 626–718

$$\overset{\curvearrowleft}{626}\text{–}7$$

$$\overset{\curvearrowleft}{628}\text{–}58$$

$$\overset{\curvearrowleft}{659}\text{–}64$$

$$\begin{cases} \overset{\curvearrowleft}{665}\text{–}75 = 692\text{–}702 \\ 676\text{–}91\ (16) = 703\text{–}18\ (16) \end{cases}$$

626–7 : non-antistrophic period in anapaestic rhythm. See **296**.
628–58 : recitative anapaestic tetrameters.
659–64 : recitative anapaestic hypermeter.
665–75 = 692–702 : monostrophic dyad in paeonic rhythm. See **453**.
676–91, 703–18 : recitative trochaic tetrameters.

Episode I.: 719–835

$$\overset{\curvearrowleft}{719}\text{–}835$$

719–34, 736–79, 781–835 : trimeters (115).
735, 780 : prose.

Stasimon I.: 836–59

$$\overset{\curvearrowleft}{836}\text{–}41 = \overline{842}\text{–}7 = \overline{848}\text{–}53 = \overline{854}\text{–}9$$

836–59 : monostrophic tetrad in Aeolic rhythm. See **582**.

Episode II.: 860–970

$$\overset{\curvearrowleft}{860}\text{–}928$$

$$\overset{\curvearrowleft}{929}\text{–}39 = 940\text{–}51$$

$$\overset{\curvearrowleft}{952}\text{–}70$$

860–928, 952–70 : trimeters (88).
929–39 = 940–51 : monostrophic dyad in iambic rhythm. See **86**.

Stasimon II.: 971–99

$$\begin{cases} \overset{\curvearrowleft}{971}\text{–}75 = 986\text{–}89 \\ 976\text{–}85 = 990\text{–}99 \end{cases}$$

971–75 = 986–89 : first pair of strophes in a pericope, in paeonic rhythm. See **456**.

976–85 = 990–99 : second pair of strophes in the pericope, in paeonic rhythm with trochaic close. See **456**.

Syzygy III. : 1000–68

$\overset{\overset{3}{\frown}}{1000}$–1007

$\overset{\frown}{1008}$–17 = $\overset{\frown}{1037}$–46

$\overset{\frown}{1018}$–36 ~ $\overset{\frown}{1047}$–68

1000–7, 1018–36, 1047–68 : trimeters (49).

1008–17 = 1037–46 : monostrophic dyad in iambic rhythm. See **83**.

Episode III. : 1069–1142

1069–82[a], 1083–1142 : trimeters (74).

1082[b] : anaphonema.

Stasimon III. : 1143–73

$\overset{\overset{3}{\frown}}{1143}$–9

$\overset{\frown}{1150}$–61 = 1162–73

1143–9 : non-antistrophic systematic period in anapaestic rhythm, constituting the proöde of a triad. See **299**.

1150–61 = 1162–73 : dyad of the triad, in Aeolic rhythm. See **565**.

Exode : 1174–1234

$\overset{\overset{3}{\frown}}{1174}$–89 ; $\overset{\frown}{1190}$–1234
3

1174–89 : trimeters (16).

1190–1234 : pseudo-monody in iambic rhythm, with slight dochmiac variation. See **599**.

EQUITES

Prologue : 1–241

1–196 ; $\overset{\frown}{197}$–201 ; $\overset{\frown}{202}$–241

1–196, 202–41 : trimeters (236).

197–201 : dactylic hexameters.

Parode: 242–302

242–6; 247–83; 284–302

242–83: recitative trochaic tetrameters.
284–302: recitative trochaic hypermeter.

Debate I.: 303–460

303–13 = 382–90

314–21 ~ 391–6

322–32 = 397–406

333–4 ~ 407–8

335–66 (32) ~ 409–40 (32)

367–81 ~ 441–56

457–60

303–13 = 382–90: first pair of strophes in a pericope, in paeonic and trochaic rhythm. See 450.
314–21, 391–6: recitative trochaic tetrameters.
322–32 = 397–406: second pair of strophes in the pericope, in paeonic and trochaic rhythm, varied by periods in dactylic and Aeolic rhythm. See 451.
333–4, 407–8, 457–60: recitative iambic tetrameters.
335–66, 409–40: melodramatic iambic tetrameters.
367–81, 441–56: melodramatic iambic hypermeters.

Scene I.: 461–97

461–97

461–97: iambic trimeters (37).

Parabasis I.: 498–610

498–506

507–46

547–50

551–64 = 581–94

565–80 (16) = 595–610 (16)

498–506 : non-antistrophic period in anapaestic rhythm. See 294.
507–46 : recitative anapaestic tetrameters.
547–50 : recitative anapaestic period. See 710 f.
551–64 = 581–94 : monostrophic dyad in Aeolic rhythm. See 553.
565–80, 595–610 : recitative trochaic tetrameters.

Syzygy : 611–755

611–15

616–23 = 683–90

624–82 ~ 691–755

611–15, 624–82, 691–755 : trimeters (129).
616–23 = 683–90 : monostrophic dyad in paeonic-trochaic rhythm, with trochaic close. See 231.

Debate II. : 756–942

756–60 = 836–40

761–2 ~ 841–2

763–823 (61) ~ 843–910 (68)

824–35 ~ 911–40

941–2

756–60 = 836–40 : monostrophic dyad in iambic rhythm. See 91.
761–823 : recitative anapaestic tetrameters.
824–35 : recitative anapaestic hypermeter.
841–2 : recitative iambic tetrameters.
843–910 : melodramatic iambic tetrameters.
911–40 : melodramatic iambic hypermeter.
941–2 : prose.

Episode I. : 943–72

943–72

943–72 : trimeters (30).

Stasimon I. : 973–996

973–6 = 977–80 = 981–4 = 985–8 = 989–92 = 993–6

973–96 : monostrophic hexad in Aeolic rhythm. See 544.

Episode II.: 997–1110

$\overset{\overset{3}{\frown}}{997}$–1014 ; $\overset{\frown}{1}$015–20 ; $\overset{\frown}{1}$021–9 ; $\overset{\frown}{1}$030–4 ; $\overset{\frown}{1}$035–6 ; $\overset{\frown}{1}$037–40 ; $\overset{\frown}{1}$041–50 ;

$\overset{\frown}{1}$051–60 ; $\overset{\frown}{1}$061–6 ; $\overset{\frown}{1}$067–9 ; $\overset{\frown}{1}$070–9 ; $\overset{\frown}{1}$080–95 ; $\overset{\frown}{1}$096–1110

997–1014, 1021–29, 1035–6, 1041–50, 1061–6, 1070–77[a], 1078–9, 1097–1110 : trimeters (69).

1015–20, 1030–4, 1037–40, 1051–60, 1067–9, 1080–95 : dactylic hexameters.

1077[b], 1096 : anaphonemata.

Stasimon II.: 1111–50

$\overset{\frown}{1}$111–20 = 1121–30 = 1131–40 = 1141–50

1111–50 : monostrophic tetrad in Aeolic rhythm. See **571**.

Scene II.: 1151–1263

$\overset{\frown}{1}$151–1263

1151–1237[a], 1238–63 : trimeters (113).

1237[b] : anaphonema.

Parabasis II.: 1264–1315

$$\begin{cases} \overset{\overset{3}{\frown}}{1}264\text{–}73 = 1290\text{–}99 \\ 1274\text{–}89\ (16) = 1300\text{–}15\ (16) \end{cases}$$

1264–73 = 1290–99 : monostrophic dyad in prosodiac-enoplic rhythm. See **493**.

1274–89, 1300–15 : recitative trochaic tetrameters.

Exode: 1316–1408

$\overset{\frown}{1}$31$\overset{3}{6}$–34 ; $\overset{\frown}{1}$335–140$\underset{3}{8}$

1316–34 : recitative anapaestic tetrameters.

1335–45[a], 1346–1408 : trimeters (74).

1345[b] : anaphonema.

Nubes

Prologue: 1–262

1, 40[b], 235 : anaphonemata.

2–40[a], 41–221, 223–34, 236–62 : trimeters (259).

222 : iambic monometer.

Parode: 263–475

263–74–291–7

275–90 = 298–313

314–26 ; 327–438

439–56

457–75

263–74, 291–7, 314–438 : recitative anapaestic tetrameters.

275–90 = 298–313 : monostrophic dyad in dactylic rhythm, with anapaestic close. See **344**.

439–56 : recitative anapaestic hypermeter.

457–75 : non-antistrophic period in prosodiac-enoplic rhythm, with simplified logaoedic opening. See **500**.

Scene I.: 476–509

476–7 ; 478–509

476–7 : recitative anapaestic tetrameters.

478–509 : trimeters (32).

Parabasis I.: 510–626

510–7

518–62

563–74 = 595–606

575–94 (20) = 607–26 (20)

510–7 : non-antistrophic period in Aeolic rhythm, with anapaestic opening. See **561**.

518–62 : Eupolidean tetrameters.

563–74 = 595–606 : monostrophic dyad in Aeolic rhythm, with simplified logaoedic variation. See **558**.

575–94, 607–26 : recitative trochaic tetrameters.

Syzygy: 627–813

627–99–723–803

700–6 = 804–13

707–22

627–99, 723–803: trimeters (154).

700–6 = 804–13: monostrophic dyad in Aeolic rhythm, with logaoedic variation. See 562.

707–22: non-antistrophic period in anapaestic rhythm, with iambic and bacchiac opening. See 289.

Episode I.: 814–88

$\overset{\frown}{814}$–88

814–88: trimeters (75).

[*Stasimon I.*]

Introduction to Debate: 889–948

$\overset{\frown}{889}$–948

889–948: recitative anapaestic hypermeter. See 326.

Debate I.: 949–1104

$\overset{\frown}{949}$–58 = $\overset{\frown}{1024}$–33

959–60 ~ 1034–5

$\overset{\frown}{961}$–1008 (47) ~ $\overset{\frown}{1036}$–84 (49) + $\overset{\frown}{1085}$–8

$\overset{\frown}{1009}$–23 ~ $\overset{\frown}{1089}$–1104

949–58 = 1024–33: monostrophic dyad in Aeolic rhythm. See 551.

959–1008: recitative anapaestic tetrameters.

1009–23: recitative anapaestic hypermeter.

1034–5: recitative iambic tetrameters.

1036–84: melodramatic iambic tetrameters.

1085–8: trimeters (4).

1089–1104: melodramatic iambic hypermeter.

Scene II.: 1105–12

$\overset{\frown}{1105}$–12

1105–12: trimeters (8).

Parabasis II.: 1113–30

$\overset{\frown}{1113}$–4; $\overset{\frown}{1115}$–30

1113–4: protracted iambic tetrameter.

1115–30: recitative trochaic tetrameters (16).

Episode II.: 1131–1302

$$\overset{3}{1131}\text{–}53\,;\ 1154\text{–}69\,;\ 1170\text{–}1205\,;\ 1206\text{–}13\,;\ 1214\text{–}58\,;$$

$$1259\text{–}9^{b}\,;\ 1260\text{–}1302$$

1131–53, 1171–1205, 1214–58, 1260–1302: trimeters (146).

1154–69: non-antistrophic period in varying rhythm,—iambic, enoplic, anapaestic, dochmiac and trochaic. See 474.

1170, 1259, 1259^{b}: anaphonemata.

1206–13: non-antistrophic period in iambic rhythm. See 92.

Stasimon II.: 1303–20

$$\overset{3}{1303}\text{–}10 = 1311\text{–}20$$

1303–10 = 1311–20: monostrophic dyad in Aeolic rhythm. See 581.

Scene III.: 1321–44

$$\overset{3}{1321}\text{–}44$$

1321: anaphonema.

1322–44: trimeters (23).

Debate II.: 1345–1451

$$1345\text{–}50 = 1391\text{–}6$$

$$1351\text{–}2 \sim 1397\text{–}8$$

$$1353\text{–}85\ (33) \sim 1399\text{–}1445\ (46)$$

$$1386\text{–}90 \sim 1446\text{–}51$$

1345–50 = 1391–6: monostrophic dyad in Aeolic rhythm. See 576.

1351–2, 1397–8: recitative iambic tetrameters.

1353–85, 1399–1445: melodramatic iambic tetrameters.

1386–90, 1446–51: melodramatic iambic hypermeters.

Exode: 1452–1510

$$1452\text{–}1509\,;\ \overset{3}{1510}$$

1452–92, 1494–1509: trimeters (57).

1493: anaphonema.

1510: melic anapaestic tetrameter.

VESPAE

Prologue: 1–229

1–229 : trimeters (229).

Parode: 230–333

230–47

248–72

273–80 = 281–9

290

291–302 = 303–16

317–33

230–47 : recitative iambic tetrameters.

248–72 : recitative protracted iambic tetrameters.

273–80 = 281–9 : first dyad in an epodic pentad, in prosodiac-enoplic rhythm, with ionic opening and close. See **499**.

290 : ionic dimeter. See **499** end.

291–302 = 303–16 : second dyad of the pentad, in ionic rhythm, with iambic close. See **426**.

317–33 : non-antistrophic period in Aeolic and anapaestic rhythm, with bacchiac opening, constituting the epode of the pentad. See **577**.

Syzygy I.: 334–402

334–45 = 365–78

346–7 ~ 379–80

348–57 ~ 381–402

358–64

334–45 = 365–78 : monostrophic dyad in trochaic rhythm, with paeonic-trochaic variation. See **238**.

346–57, 379–402 : recitative anapaestic tetrameters.

358–64 : recitative anapaestic hypermeter.

Syzygy II.: 403–525

403–14 = 461–70
415–29 = 471–87
430–60 ~ 488–525

403–14 = 461–70: first pair of strophes in a pericope, in trochaic rhythm, with paeonic-trochaic variation. See **243**.

415–29 = 471–87: second pair of strophes in the pericope, in trochaic rhythm, with 'cretic' variation. See **243**.

430–60, 488–525: recitative trochaic tetrameters.

Debate: 526–759

526–45 = 631–47
546–7 ~ 648–9
548–620 (72) ~ 650–718 (69)
621–30 ~ 719–24
725–8
729–35 = 743–9ᵃ
736–42 ~ 749ᵇ–59

526–45 = 631–47: monostrophic dyad in Aeolic rhythm. See **566**.

546–620, 648–718, 725–8: recitative anapaestic tetrameters.

621–30, 719–24, 736–42, 749ᶜ–59: recitative anapaestic hypermeters.

729–35 = 743–9ᵃ: monostrophic dyad in iambic and dochmiac rhythm. See **469**.

749ᵇ: anaphonema.

Scene: 760–1008

760–862
863–7
868–74 = 885–90
875–78

879–84

891–1008

760–862, 891–902ᵃ, 903–30, 932–1008: trimeters (220).

863–7: non-antistrophic period in anapaestic rhythm, constituting the proöde of a triad. See 300.

868–74 = 885–90: dyad of the triad, in iambic rhythm, with dochmiac close. See 470.

875–8: recitative anapaestic tetrameters.

879–84: recitative anapaestic hypermeter.

902ᵇ, 931: anaphonemata.

Parabasis: 1009–1121

5
1009–15

1016–50

1051–9

1060–70 = 1091–1101

1071–90 (20) = 1102–21 (20)

1009–15: non-antistrophic period in anapaestic and trochaic rhythm. See 297.

1016–50: recitative anapaestic tetrameters.

1051–9: recitative anapaestic hypermeter.

1060–70 = 1091–1101: monostrophic dyad in trochaic rhythm, with paeonic-trochaic variation. See 235.

1071–90, 1102–21: recitative trochaic tetrameters.

Episode I.: 1122–1264

5
1122–1225; 1226–7; 1228–31; 1232–5; 1236–7; 1238–9; 1240;

1241–2; 1243–4; 1245–8; 1249–64

1122–1225, 1228–31, 1236–7, 1240, 1243–4, 1249–64: trimeters (129).

1226–7, 1248: Phalaeceans. See 518 ii., 709.

1232–5: catalectic logaoedic trimeters. See 383, 709.

1238–9: greater Asclepiadean. See 532, 709.

1241–2: primitive major ionic dimeter and trimeter. See 618, 709.

1245–7: Aeolic trimeters. See 568, 709.

Stasimon I.: 1265–91

$$\begin{cases} \overset{\overset{5}{\frown}}{1265}\text{–}74 = [\text{lacking}] \\ 1275\text{–}83 = 1284\text{–}91 \end{cases}$$

1265–74 = [lacking]: first pair of strophes in a pericope, in trochaic rhythm. See **457**.

1275–83 = 1284–91: second pair of strophes in the pericope, in paeonic rhythm, with trochaic close. See **457**.

Episode II.: 1292–1449

$$\overset{\overset{5}{\frown}}{1292}\text{–}1325\ ;\ \overset{\frown}{1326}\text{–}31\ ;\ \overset{\frown}{1332}\text{–}4\ ;\ \overset{\frown}{1335}\text{–}40\ ;\ \overset{\frown}{1341}\text{–}1449$$

1292–1325, 1332–4, 1341–1449: trimeters (146).

1326–31, 1335–40: non-antistrophic period in iambo-trochaic rhythm. See **371**.

Stasimon II.: 1450–73

$$\overset{\overset{5}{\frown}}{1450}\text{–}61 = 1462\text{–}73$$

1450–61 = 1462–73: monostrophic dyad in Aeolic rhythm. See **548**.

Exode: 1474–1537

$$\overset{\overset{5}{\frown}}{1474}\text{–}81$$

$$\overset{\frown}{1482}\text{–}95$$

$$\overset{\frown}{1496}\text{–}1515$$

$$\overset{\frown}{1516}\text{–}7$$

$$\overset{\frown}{1518}\text{–}22 = 1523\text{–}7$$

$$\overset{\frown}{1528}\text{–}\underset{5}{37}$$

1474–81, 1496–1515: trimeters (28).

1482–95: recitative anapaestic hypermeter.

1516–7: recitative anapaestic tetrameters.

1518–22 = 1523–7: dyad of an epodic triad, in prosodiac rhythm. See **494**.

1528–37: non-antistrophic period in prosodiac rhythm, constituting the epode of the triad. See **494**.

PAX

Prologue: 1–298

1–81 ; 82–101 ; 102–13 ; 114–23 ; 124–53 ; 154–72 ; 173–298

1–59, 61–81, 102–13, 124–53, 173–298 : trimeters (248).
60 : anaphonema.
82–101, 154–72 : recitative anapaestic hypermeters.
114–23 : non-antistrophic period in dactylic rhythm. See 345.

Parode I.: 299–345

299–300 ; 301–38 ; 339–45

299–338 : recitative trochaic tetrameters.
339–45 : recitative trochaic hypermeter.

Syzygy I.: 346–427

346–60 = 385–99

361–82 ~ 400–25

383–4 ~ 426–7

346–60 = 385–99 : monostrophic dyad in paeonic-trochaic rhythm, with pure trochaic variation. See 232.
361–82, 400–25 : trimeters (48).
383–4, 426–7 : recitative trochaic tetrameters.

Scene I.: 428–58

428–30 ; 431–2 ; 433–4 ; 435–58

428–30 : recitative trochaic tetrameters.
431–2, 435–58 : trimeters (26).
433–4 : ritualistic formulae.

Syzygy II.: 459–519

459–72 = 486–99

473–85 ~ 500–19

459–72 ; 473–85 ; 486–99 ; 500–7 ; 508–11 ; 512–9

459–72 = 486–99 : monostrophic dyad chiefly in anapaestic rhythm. See **302**.

473–85, 500–7 : trimeters (21).

508–11 : recitative iambic tetrameters.

512–9 : non-antistrophic period in iambic rhythm, with anapaestic opening. See **84**.

Scene II. : 520–52

$\overset{\frown}{520–52}$

520–52 : trimeters (33).

Parode II. : 553–656

$\overset{\frown}{553–70} \sim \overset{\frown}{603–50}$

$\overset{\frown}{571–81} \sim \overset{\frown}{651–6}$

$\overset{\frown}{582–600}$

601–2

553–70, 601–50 : recitative trochaic tetrameters.

571–81, 651–6 : recitative trochaic hypermeters.

582–600 : non-antistrophic period in paeonic-trochaic rhythm, with pure trochaic variation. See **233**.

Scene III. : 657–728

$\overset{\frown}{657–728}$

657–92[a], 693–728 : trimeters (72).

692[b] : anaphonema.

Parabasis I. : 729–818

$\overset{\frown}{729–33}^{5}$

$\overset{\frown}{734–64}$

$\overset{\frown}{765–74}$

$\overset{\frown}{775–96} = 797–818$

729–33 : non-antistrophic period in anapaestic rhythm, with trochaic close. See **295**.

734–64 : recitative anapaestic tetrameters.

765–74 : recitative anapaestic hypermeter.

775–96 = 797–818 : monostrophic dyad in prosodiac - enoplic rhythm, varied by periods in Aeolic, dactylic, and anapaestic rhythm. See 497.

Syzygy III. : 819–921

$$\overset{3}{819}\text{–}55 \sim 868\text{–}908$$

$$856\text{–}67 = 909\text{–}21$$

819–55, 868–896[a], 896[b]–908 : trimeters (79).

856–67 = 909–21 : monostrophic dyad in Aeolic rhythm. See 580.

Syzygy IV. : 922–1038

$$922\text{–}38 \sim 956\text{–}1022$$

$$939\text{–}55 = 1023\text{–}38$$

922–38 ; 939–55 ; 956–73 ; 974–1015 ; 1016–22 ; 1023–38

922–38, 956–73, 1016–22 : trimeters (42).

939–55 = 1023–38 : monostrophic dyad in Aeolic rhythm, with anapaestic variation. See 583.

974–1015 : recitative anapaestic period. See 710 f.

Scene IV. : 1039–1126

1039–62 ; 1063–1114 ; 1115–26

1039–62, 1115–26 : trimeters (36).

1063–76, 1076[b]–1103, 1105–14 : dactylic hexameters.

1104 : ritualistic formula.

Parabasis II. : 1127–90

$$\begin{cases} \overset{3}{1127}\text{–}39 = 1159\text{–}71 \\ 1140\text{–}55\ (16) = 1172\text{–}87\ (16) \\ 1156\text{–}8 \sim 1188\text{–}90 \end{cases}$$

1127–39 = 1159–71 : monostrophic dyad in iambo - trochaic rhythm, with paeonic variation. See 454.

1140–55, 1172–87 : recitative trochaic tetrameters.

1156–8, 1188–90 : recitative trochaic periods. See 710, 713.

Episode I.: 1191–1304

$\overset{\curvearrowleft}{1}\overset{3}{1}91$–1269 ; $\overset{\curvearrowleft}{1}270$–83 ; $\overset{\curvearrowleft}{1}284$–5 ; $\overset{\curvearrowleft}{1}286$–7 ; $\overset{\curvearrowleft}{1}288$–90 ; $\overset{\curvearrowleft}{1}291$–3 ;

$\overset{\curvearrowleft}{1}294$–7 ; $\overset{\curvearrowleft}{1}298$–1301 ; $\overset{\curvearrowleft}{1}302$–4

1191, 1291 : anaphonemata.
1192–1269, 1284–5, 1288–90, 1294–7, 1302–4 : trimeters (90).
1270–83, 1286–7, 1292–3, 1300–1 : dactylic hexameters.
1298–9 : elegiac distich. See **365**.

Stasimon I.: 1305–15

$\overset{\curvearrowleft}{1}\overset{3}{3}05$–10 = 1311–5

1305–10 = 1311–5 : monostrophic dyad in iambic rhythm. See **87**.

Exode: 1316–55

$\overset{\curvearrowleft}{1}\overset{3}{3}16$–9 ; $\overset{\curvearrowleft}{1}320$–8 ; $\overset{\curvearrowleft}{1}329$–55
3

1316–9 : recitative anapaestic tetrameters.
1320–8 : recitative anapaestic hypermeters.
1329–55 : monostrophic octad in Aeolic rhythm. See **584**.

AVES

Prologue: 1–226

1–208 ; $\overset{\curvearrowleft}{2}09$–22 ; $\overset{\curvearrowleft}{2}23$–6

1–161, 162–93, 194–208, 223–6 : trimeters (212).
161^{b}, 193^{b} : anaphonemata.
209–22 : non-antistrophic period in anapaestic rhythm. See **285**.

Parode: 227–433

$\overset{\curvearrowleft}{2}27$–62

$\overset{\curvearrowleft}{2}63$–6 ; $\overset{\curvearrowleft}{2}67$–93 ; $\overset{3}{2}94$–309 ; $\overset{\curvearrowleft}{3}10$–2 ; $\overset{\curvearrowleft}{3}13$; $\overset{\curvearrowleft}{3}14$–6 ; $\overset{\curvearrowleft}{3}17$–26

$\overset{\curvearrowleft}{3}27$–35 = $\overset{\curvearrowleft}{3}\overset{\curvearrowleft}{4}3$–51

$\overset{\curvearrowleft}{3}36$–42

352–86

387–99

400–33

227–62 : non-antistrophic systematic period in varying rhythm,—dochmiac, iambic, prosodiac-enoplic, trochaic, ionic, paeonic-trochaic, paeonic, Aeolic, dactylic and anapaestic. See 595.

263–6 : trimeters (4).

267 : anaphonema.

268–309, 313, 317–8, 320–6, 336–42, 352–86 : recitative trochaic tetrameters.

310–2, 314–6 : dochmii. See 709.

319 : four long syllables, perhaps prolonged in rendering to the time of a trochaic tetrameter.

327–35 = 343–51 : monostrophic dyad in anapaestic and dochmiac rhythm in the strophe, in anapaestic and paeonic rhythm in the antistrophe. See 473.

387–99 : recitative trochaic hypermeter.

400–33 : non-antistrophic period in anapaestic, iambic and dochmiac rhythm. See 290.

Scene I. : 434–50

434–50

434–50 : trimeters (17).

Debate : 451–637

451–9 = 539–47

460–1 ~ 548–9

462–522 (61) ~ 550–610 (61)

523–38 ~ 611–625

626–7

628–35

636–7

451–9 = 539–47 : monostrophic dyad in simplified logaoedic rhythm. See 409.

460–522, 548–610, 626–7, 636–7 : recitative anapaestic tetrameters.

523–38, 611–25 : recitative anapaestic hypermeters.

628–35 : non-antistrophic systematic period in iambo-trochaic rhythm. See **372**.

Scene II. : 638–75

$$\overleftarrow{638\text{–}57}\ ;\ \overleftarrow{658\text{–}60}\ ;\ \overleftarrow{661\text{–}75}$$

638–57, 661–75 : trimeters (35).

658–60 : recitative anapaestic tetrameters.

Parabasis I. : 676–800

$$\overleftarrow{676\text{–}84}^{\,3}$$

$$\overleftarrow{685\text{–}722}$$

$$\overleftarrow{723\text{–}36}$$

$$\begin{cases} \overleftarrow{737\text{–}52} = 769\text{–}84 \\ 753\text{–}68\ (16) = 785\text{–}800\ (16) \end{cases}$$

676–84 : non-antistrophic systematic period in Aeolic rhythm. See **546**.

685–722 : recitative anapaestic tetrameters.

723–36 : recitative anapaestic hypermeters.

737–52 = 769–84 : monostrophic dyad in simplified logaoedic rhythm. See **410**.

753–68, 785–800 : recitative trochaic tetrameters.

Syzygy I. : 801–902

$$801\text{–}50 \sim 859\text{–}94$$

$$851\text{–}8 = 895\text{–}902$$

$$\overleftarrow{801\text{–}50}^{\,3}\ ;\ \overleftarrow{851\text{–}8}\ ;\ \overleftarrow{859\text{–}63}\ ;\ \overleftarrow{864\text{–}7}\ ;\ \overleftarrow{868}\ ;\ \overleftarrow{869\text{–}71}\ ;\ \overleftarrow{872}\ ;\ \overleftarrow{873\text{–}5}\ ;$$

$$\overleftarrow{876}\ ;\ \overleftarrow{877\text{–}9}\ ;\ \overleftarrow{880}\ ;\ \overleftarrow{881\text{–}8}\ ;\ \overleftarrow{889\text{–}94}\ ;\ \overleftarrow{\overleftarrow{895\text{–}902}}$$

801–19[a], 820–50, 859–63, 868, 872, 876, 880, 889–94 : trimeters (65).

819[b] : anaphonema.

851–8 = 895–902 : monostrophic dyad in iambic rhythm. See **93**.

864–7, 869–71, 873–5, 877–9, 881–8 : prose.

Scene III.: 903–1057

903; 904–6; 907; 908–10; 911–2; 913–4; 915–23; 924–30; 931–5; 936–9; 940; 941–5; 946–9; 950–3; 954–66; 967–8; 969–70; 971–3; 974; 975; 976; 977–9; 980–2; 983–5; 986; 987–8; 989–1034; 1035–6; 1037–9; 1040–2; 1043–5; 1046–7; 1048; 1049–50; 1051–7

903, 907, 911–2, 915–23, 931–5, 940, 946–9, 954–66, 969–70, 974, 976, 980–2, 986, 989–1034, 1037–9, 1043–5, 1048, 1051–7: trimeters (104).

904–6, 908–10, 913–4, 924–30, 936–9, 941–5, 950–3: Song of the Poet, in Aeolic and simplified logaoedic rhythm. See **585**.

967–8, 971–3, 975, 977–9, 983–5, 987–8: dactylic hexameters.

1035–6, 1040–2, 1046–7, 1049–50: prose.

Parabasis II.: 1058–1117

1058–71 = 1088–1101
1072–87 (16) = 1102–17 (16)

1058–71 = 1088–1101: monostrophic dyad in anapaestic and paeonic rhythm. See **455**.

1072–87, 1102–17: recitative trochaic tetrameters.

Syzygy II.: 1118–1268

1118–87 ~ 1196–1261

1188–95 = 1262–8

1118–87, 1196 (defective)–1261: trimeters (136).

1188–95 = 1262–8: monostrophic dyad in dochmiac rhythm. See **465**.

Episode I.: 1269–1312

1269–1312

1269–1312: trimeters (44).

Stasimon I.: 1313–34

1313–22 = 1325–34

1323–4

1313–22 = 1325–34: dyad of a mesodic triad, in simplified logaoedic rhythm. See **406.**

1323–4: non-antistrophic iambic tetrameter as mesode of the triad. See **406.**

Episode II.: 1335–1469

1335–6; 1337–9; 1340–71; 1372–4; 1375; 1376–7; 1378–9; 1380–1;

1382–92; 1393–6; 1397; 1398–1400; 1401–9; 1410–2;

1413–4; 1415; 1416–69

1335–6, 1340–1[a], 1342, 1344–71, 1375, 1378–9, 1382–92, 1397, 1401–9, 1413–4, 1416–69: trimeters (113).

1337–9: prosodiac octameter. See **496, 709.**

1341[b], 1395[a]: anaphonemata.

1372–4, 1376–7, 1380–1, 1393–4; 1395[b]–6, 1398–1400: Song of Cinesias, in bastard Aeolic rhythm. See **569.**

1410–1: greater Asclepiadean. See **532, 709.**

1412, 1415: Phalaeceans. See **518 ii., 709.**

Stasimon II.: 1470–93

1470–81 = 1482–93

1470–81 = 1482–93: monostrophic dyad in trochaic rhythm. See **215.**

Syzygy III.: 1494–1705

1494–1552 ~ 1565–1693

1553–64 = 1694–1705

1494–1552; 1553–64; 1565–1660; 1661–6; 1667–93; 1694–1705

1494–1509, 1511–52, 1565–1660, 1667–93: trimeters (181).

1510: anaphonema.

1553–64 = 1694–1705: monostrophic dyad in trochaic rhythm. See **216.**

1661–6: prose.

Exode: 1706–65

1706–19

1720–25

1726–30

1731–6 = 1737–42

1743–7

1748–54

1755–65

1706–19: trimeters (14).

1720–25: non-antistrophic systematic period in iambo-trochaic rhythm, with Aeolic close. See 588.

1726–30: non-antistrophic period in anapaestic rhythm. See 588.

1731–6 = 1737–42: monostrophic dyad in Aeolic rhythm. See 588.

1743–7: non-antistrophic period in anapaestic rhythm. See 588.

1748–54: non-antistrophic period in dactylic rhythm, with Aeolic close. See 588.

1755–65: non-antistrophic period in iambic rhythm. See 588.

LYSISTRATA

Prologue: 1–253

1–253: trimeters (253).

Parode: 254–386

254–5

256–65 = 271–80

266–70 ~ 281–5

286–95 = 296–305

306–18

319–20

321–34 = 335–49

350–1

352–81

382–6

254–5, 266–70, 281–5, 306–18, 350–81 : recitative iambic tetrameters.

256–65 = 271–80 : first monostrophic dyad, in iambic rhythm. See **94**.

286–95 = 296–305 : second monostrophic dyad, in iambo-trochaic rhythm. See **370**.

319–20 : Aeolic tetrameters. See **535**.

321–34 = 335–49 : third monostrophic dyad, in Aeolic rhythm. See **563**.

382–6 : recitative iambic hypermeter.

Scene : 387–466

387–466

387–466 : trimeters (80).

Debate : 467–613

467–70 (4) ~ 471–5 (5)

476–83 = 541–8

484–5 ~ 549–50

486–531 (46) ~ 551–97 (47)

532–8 ~ 598–607

539–40

608–10 (3) ~ 611–13 (3)

467–75, 539–40 : recitative iambic tetrameters.

476–83 = 541–8 : monostrophic dyad in iambic and anapaestic rhythm. See **303**.

484–531, 549–97 : recitative anapaestic tetrameters.

532–8, 598–607 : recitative anapaestic periods. See **710 f.**

608–13 : trimeters (6).

Parabasis: 614–705

$$\begin{cases} \overset{\curvearrowleft\,\overset{3}{\smile}}{614}\text{–}25 = 636\text{–}47 \\ 626\text{–}35\ (10) = 648\text{–}57\ (10) \end{cases}$$

$$\begin{cases} \overset{\curvearrowleft}{658}\text{–}71 = 682\text{–}95 \\ 672\text{–}81\ (10) = 696\text{–}705\ (10) \end{cases}$$

614–25 = 636–47: first monostrophic dyad, in iambo-trochaic rhythm, with paeonic-trochaic variation. See **230**.

626–35 = 648–57; 672–81 = 696–705: recitative trochaic tetrameters.

658–71 = 682–95: second monostrophic dyad, in trochaic rhythm, with paeonic-trochaic variation. See **241**.

Episode I.: 706–80

$$\overset{\curvearrowleft\,\overset{3}{\smile}}{706}\text{–}9\ ;\ \overset{\curvearrowleft}{710}\text{–}11\ ;\ \overset{\curvearrowleft}{712}\text{–}69\ ;\ \overset{\curvearrowleft}{770}\text{–}6\ ;\ \overset{\curvearrowleft}{777}\text{–}80$$

706–9, 712–5, 717–69, 777–80: trimeters (65).
710–1, 716: anaphonemata.
770–6: dactylic hexameters.

Stasimon I.: 781–828

$$\overset{\curvearrowleft\,\overset{3}{\smile}}{781}\text{–}804 = 805\text{–}28$$

781–804 = 805–28: monostrophic dyad in paeonic-trochaic rhythm, with trochaic close. See **242**.

Episode II.: 829–1013

$$\overset{\curvearrowleft\,\overset{3}{\smile}}{829}\text{–}953\ ;\ \overset{\curvearrowleft}{954}\text{–}79\ ;\ \overset{\curvearrowleft}{980}\text{–}1013$$

829–78, 880–953, 980–1013: trimeters (158).
879: anaphonema.
954–79: non-antistrophic period in anapaestic rhythm. See **287**.

Stasimon II.: 1014–71

$$\overset{\curvearrowleft\,\overset{3}{\smile}}{1014}\text{–}42$$

$$\overset{\curvearrowleft}{1043}\text{–}57 = 1058\text{–}71$$

1014–35 : recitative paeonic-trochaic tetrameters. See **682**.
1036–42 : recitative trochaic tetrameters.
1043–57 = 1058–71 : monostrophic dyad in trochaic rhythm, with paeonic-trochaic variation. See **239**.

Episode III. : 1072–1188

$$\overset{3}{1072–3}\ ;\ 1074–1107\ ;\ 1108–11\ ;\ 1112–88$$

1072–3, 1108–11 : recitative anapaestic tetrameters.
1074–1107, 1112–88 : trimeters (111).

Stasimon III. : 1189–1215

$$\overset{5}{1189–1202} = 1203–15$$

1189–1202 = 1203–15 : monostrophic dyad in trochaic rhythm, with paeonic-trochaic variation. See **240**.

Exode : 1216–1322

$$\overset{3}{1216–46}\ ;\ 1247–72\ ;\ 1273–8\ ;\ 1279–94\ ;\ 1295–6\ ;\ 1297–1322$$

1216–46, 1273–8, 1295–6 : trimeters (38).
1247–72 : non-antistrophic period in simplified logaoedic rhythm. See **412**.
1279–94 : non-antistrophic period in simplified logaoedic rhythm. See **408**.
1297–1322 : non-antistrophic period in simplified logaoedic rhythm. See **413**.

THESMOPHORIAZUSAE

Prologue : 1–294

$$1–38\ ;\ 39–62\ ;\ 63–100\ ;\ 101–29\ ;\ 130–294$$

1–38, 63–100, 130–294 : trimeters (241).
39–62 : recitative anapaestic period. See **710 f.**
101–29 : non-antistrophic period in free ionic rhythm, with dactylic, iambic and Aeolic variation at the close. See **428 f.**

Parode : 295–371

$$\overset{3}{295–311}\ ;\ 312–30\ ;\ 331–51\ ;\ 352–71$$

295–311 : prose.

312–30 : non-antistrophic period in simplified logaoedic rhythm, with ionic variation. See **411**.

331–51 : trimeters (21).

352–71 : non-antistrophic period in Aeolic rhythm, with anapaestic variation. See **560**.

Scene I. : 372–519

372–80 ; 381–2 ; 383–432 ; 433–42 ; 443–58 ; 459–65 ; 466–519

372–80, 383–432, 443–58, 466–519 : trimeters (129).

381–2 : recitative iambic tetrameters.

433–42 : non-antistrophic period in simplified logaoedic rhythm. See **414**.

459–65 : non-antistrophic period in trochaic rhythm, with paeonic-trochaic variation. See **237**.

Debate : 520–73

520–30 ; 531–2 ; 533–73

520–30 : non-antistrophic period in trochaic rhythm, with anapaestic opening. See **222**.

531–2, 571–3 : recitative iambic tetrameters.

533–70 : melodramatic iambic tetrameters.

Scene II. : 574–654

574–654

574–654 : trimeters (81).

Syzygy : 655–764

655–8

659–66

667–86 = 707–25

687–8 ~ 726–7

689–706 ~ 728–64

655–8 ; 659–66 ; 667–86 ; 687–8 ; 689–98 ; 699–701 ; 702–6 ;

707–25 ; 726–7 ; 728–64

655–8 : recitative anapaestic tetrameters.
659–66 : non-antistrophic period in trochaic rhythm. See 221.
667–86 = 707–25 : monostrophic dyad in anapaestic and dochmiac rhythm, with iambo-trochaic variation. See 472.
687–8, 702–6, 726–7 : recitative trochaic tetrameters.
689–98, 728–64 : trimeters (47).
699 : anaphonema.
700–1 : dochmii. See 709.

Scene III. : 765–84

765–75 ; 776–84

765–75 : trimeters (11).
776–84 : non-antistrophic period in anapaestic rhythm. See 286.

Parabasis : 785–845

785–813 ; 814–29 ; 830–45

785–813 : recitative anapaestic tetrameters.
814–29 : recitative anapaestic hypermeter.
830–45 : recitative trochaic tetrameters (16).

Episode I. : 846–946

846–912 ; 913–5 ; 916–46

846–912, 916–46 : trimeters (98).
913–5 : dochmii. See 709.

Stasimon I. : 947–1000

947–52

953–8

959–61 = 962–5 = 966–8

969–76 = 977–84

985–1000

947–52 : non-antistrophic period in anapaestic rhythm. See 589.
953–8 : non-antistrophic period in Aeolic rhythm. See 589.

959–68 : monostrophic triad in trochaic rhythm. See **589.**

969–76 = 977–84 : monostrophic dyad in Aeolic rhythm. See **589.**

985–1000 : non-antistrophic period in Aeolic rhythm, with logaoedic variation. See **589.**

Episode II. : 1001–1135

$\overset{5}{1001–14}$; 1015–55 ; 1056–64 ; 1065–97 ; 1098–1135

1001–14, 1056–64, 1098–1135 : trimeters (61).

1015–55 : non-antistrophic period in iambo-trochaic rhythm, varied by subordinate periods in Aeolic, enoplic, dactylic and anapaestic rhythm towards the close. See **374.**

1065–97 : non-antistrophic period in anapaestic rhythm. See **238.**

Stasimon II. : 1136–59

1136–9 = 1140–2

1143–7

1148–54

1155–9

1136–9 = 1140–2 : monostrophic dyad in logaoedic rhythm. See **387.**

1143–7 : non-antistrophic period in logaoedic rhythm, with bacchiac opening. See **387.**

1148–54 : non-antistrophic period in simplified logaoedic rhythm. See **387.**

1155–9 : non-antistrophic period in logaoedic rhythm. See **387.**

Exode : 1160–1231

1160–1226 ; $\overset{5}{1227–31}$

1160–1187[a], 1187[b]–1213, 1214–5, 1216–22, 1223–6 : trimeters (68).

1213[b], 1215[b], 1222[b] : anaphonemata.

1227–31 : non-antistrophic period in anapaestic rhythm. See **291.**

RANAE

Prologue : 1–315

1–208 ; 209–68 ; 269–315

1–14, 16–140ª, 141–207, 269–315 : trimeters (253).

140ᵇ, 208 : anaphonemata.

209–68 : non-antistrophic period in iambo-trochaic rhythm, varied by two subordinate periods in enoplic and prosodiac rhythm respectively. See 373.

Parode : 316–459

316 = 317

318–22

323–36 = 340–53

337–9

354–71

372–7 = 378–81

382–3

384–8 = 389–93

394ª–7

398–402 = 403–8 = 409–13

414–5

416–8 = 419–21 = 422–4 = 425–7 = 428–30 = 431–3 = 434–6 = 437–9

440ª–7

448–53 = 454–9

316 = 317 : bacchiac dimeters in correspondence as first monostrophic dyad. See 448.

318–22, 337–9, 414–5 : trimeters (10).

323–36 = 340–53 : second monostrophic dyad, in ionic rhythm, with bacchiac variation at the beginning. See 427.

354–71, 382–3 : recitative anapaestic tetrameters.

372–7 = 378–81 : third monostrophic dyad, in anapaestic rhythm. See 301.

384–8 = 389–93 : fourth monostrophic dyad, in iambic rhythm. See 89.

394ª, 440ª : anaphonemata.

394ᵇ–7, 440ᵇ–7 : protracted iambic tetrameters.

398–413 : monostrophic triad in iambic rhythm. See 82.

416–39 : monostrophic octad in iambic rhythm. See **80**.

448–53 = 454–9 : fifth monostrophic dyad, in Aeolic rhythm. See **579**.

Syzygy : 460–604

460–533 ~ 549–89

534–48 = 590–604

460–533, 549–89 : trimeters (115).

534–48 = 590–604 : monostrophic dyad in trochaic rhythm. See **217**.

Scene I. : 605–73

605–73

605–63, 668–73 : trimeters (65).

664–7 : probably a disguised trimeter. See **709**.

Parabasis : 674–737

$$\begin{cases} 674\text{–}85 = 706\text{–}17 \\ 686\text{–}705\ (20) = 718\text{–}737\ (20) \end{cases}$$

674–85 = 706–17 : monostrophic dyad in prosodiac - enoplic rhythm, with simplified logaoedic variation. See **498**.

686–705 = 718–737 : recitative trochaic tetrameters.

Episode I. : 738–813

738–813

738–813 : trimeters (76).

Stasimon I. : 814–29

814–7 = 818–21 = 822–5 = 826–9

814–29 : monostrophic tetrad in dactylic rhythm, with trochaic close. See **346**.

Scene II. : 830–94

830–74 ; 875–84 ; 885–94

830–74, 885–94 : trimeters (55).

875–84 : non-antistrophic period in dactylic rhythm, with trochaic close. See 347.

Debate : 895–1118

895–904 = 992–1003

905–6 ~ 1004–5

907–70 (64) ~ 1006–77 (71)

971–91 ~ 1078–98

1099–1108 = 1109–18

895–904 = 992–1003 : monostrophic dyad in trochaic rhythm, with anapaestic opening. See 214.

905–6 : recitative iambic tetrameters.

907–70 : melodramatic iambic tetrameters.

971–91 : melodramatic iambic hypermeter.

1004–77 : recitative anapaestic tetrameters.

1078–98 : recitative anapaestic period. See 710 f.

1099–1108 = 1109–18 : monostrophic dyad in trochaic rhythm, with paeonic-trochaic variation. See 236.

Episode II. : 1119–1481

1119–1250 ; 1251–60 ; 1261–3 ; 1264–77 ; 1278–83 ; 1284–95 ;

1296–1308 ; 1309–28 ; 1329–30 ; 1331–63 ; 1364–9 ;

1370–7 ; 1378–1481

1119–1250, 1261–3, 1278–83, 1296–1308, 1329–30, 1364–9, 1378–1431[a], 1431[b]–1481 : trimeters (267).

1251–60 : non-antistrophic period in Aeolic rhythm. See 545.

1264–77, 1284–95 : two mock lyrics in 'dactylic' rhythm. See 351 f.

1309–28 : mock lyric in Aeolic rhythm, with slight logaoedic variation. See 586.

1331–63 : parody of a Euripidean monody in varying rhythm, Aeolic, anapaestic, dochmiac, logaoedic, dactylic, paeonic-trochaic, iambic, bacchiac and paeonic. See 591 f.

1370–7 : non-antistrophic period in trochaic rhythm. See 218.

Stasimon II.: 1482–99

$\overset{\prec}{1}\overset{3}{4}82$–90 = 1491–9

1482–90 = 1491–9: monostrophic dyad in trochaic rhythm. See **219**.

Exode: 1500–33

$\overset{\prec}{1}\overset{3}{5}00$–27; 1528–$\underset{3}{33}$

1500–27: recitative anapaestic period consisting of three hypermeters and an octameter. See **710 f.**

1528–33: non-antistrophic period in dactylic rhythm. See **348**.

Ecclesiazusae

Prologue: 1–284

1–223^{a}, 223^{b}–284: trimeters (285).

'Parode' (μετάστασις): 285–310

$\overset{\prec}{2}\overset{3}{8}5$–8

$\overset{\prec}{2}89$–99 = 300–10

285–8: recitative iambic tetrameters.

289–99 = 300–10: monostrophic dyad in Aeolic rhythm. See **578**.

Scene I.: 311–477

$\overset{\prec}{3}\overset{3}{1}1$–477

311–477: trimeters (167).

Epiparode: 478–519

$\overset{\prec}{4}\overset{3}{7}8$–82

$\overset{\prec}{4}83$–92 = 493–503

$\overset{\prec}{5}04$–13

$\overset{\prec}{5}14$–6 ~ 517–9

478–82 : non-antistrophic period in iambic rhythm with anapaestic opening, constituting the proöde of a triad. See 85.
483–92 = 493–503 : dyad of the triad, in iambic rhythm. See 85.
504–13 : trimeters (10).
514–9 : recitative anapaestic tetrameters.

Scene II. : 520–70

$\overset{\frown}{520–70}$

520–70 : trimeters (51).

Debate : 571–709

$\overset{\frown}{571–80}$; 581–2 ; $\overset{\frown}{583–688}$; $\overset{\frown}{689–709}$

571–80 : non-antistrophic period in prosodiac-enoplic rhythm, with logaoedic opening. See 501.
581–688 : recitative anapaestic tetrameters.
689–709 : recitative anapaestic hypermeter.

Scene III. : 710–29

$\overset{\frown}{710–29}$

710–29 : trimeters (20).

[*Parabasis*]

Episode I. : 730–876

$\overset{\frown}{730–876}$

730–876 : trimeters (147).

[*Stasimon I.*]

Episode II. : 877-1111

$\overset{\frown}{877–92}$

$\overset{\frown}{893–9}$

$\overset{\frown}{900–5} = 906–10$

911–7 = 918–23

924–37

938–41 = 942–5

946–51

952–9 = 960–7

968–71 = 972–5

976–1111

877–92, 924–37, 946–51, 976–1111 : trimeters (172).

893–9 : non-antistrophic period in trochaic rhythm, constituting the proöde of a hendecad. See **220**.

900–5 = 906–10 : first dyad of the hendecad, in Aeolic rhythm. See **557**.

911–7 = 918–23 : second dyad of the hendecad, in Aeolic rhythm. See **556**.

938–41 = 942–5 : third dyad of the hendecad, in Aeolic rhythm. See **567**.

952–9 = 960–7 : fourth dyad of the hendecad, in simplified logaoedic rhythm. See **415**.

968–71 = 972–5 : fifth dyad of the hendecad, in Aeolic rhythm, with dochmiac close. See **564**.

[*Stasimon II.*]

Exode : 1112–81

1112–54 ; 1155–62 ; 1163–81

1112–54 : trimeters (43).

1155–62 : recitative trochaic tetrameters.

1163–81 : non-antistrophic period in dactylic and trochaic rhythm. See **354**.

PLUTUS

Prologue : 1–252

1–252 : trimeters (252).

Parode : 253–321

253–89

290–5 = 296–301

$\overset{\frown}{302}$–8 = 309–15

$\overset{\frown}{316}$–21

253–89 : recitative iambic tetrameters.

290–5 = 296–301 : first dyad of an epodic pentad, in iambic rhythm. See **88**.

302–8 = 309–15 : second dyad of the pentad, in iambic rhythm. See **88**.

316–21 : non-antistrophic period in iambic rhythm, constituting the epode of the pentad. See **88**.

Scene I. : 322–486

$\overset{\frown}{322}^{5}$–486

322–361[a], 362–486 : trimeters (165).

361[b] : anaphonema.

Debate : 487–618

487–8 ; $\overset{\frown}{489}$–597 ; $\overset{\frown}{598}$–618

487–597 : recitative anapaestic tetrameters.

598–618 : recitative anapaestic hypermeter.

Scene II. : 619–26

$\overset{\frown}{619}$–26

619–26 : trimeters (8).

[*Parabasis*]

Episode I. : 627–770

$\overset{\frown}{627}^{5}$–36 ; $\overset{\frown}{637}$; $\overset{\frown}{638}$; $\overset{\frown}{639}$–40 ; $\overset{\frown}{641}$–770

627–36, 638, 641–770 : trimeters (141).

637, 639–40 : dochmii. See **709**.

[*Stasimon I.*]

Episode II. : 771–801

$\overset{\frown}{771}^{5}$–801

771–801 : trimeters (31).

[*Stasimon II.*]

Episode III.: 802–958

802–958

802–805^{b}, 806–958: trimeters (158).

[*Stasimon III.*]

Episode IV.: 959–1096

959–1096

959–1051^{a}, 1052–1096: trimeters (138).
1051^{b}: anaphonema.

[*Stasimon IV.*]

Episode V.: 1097–1170

1097–1170

1097–1170: trimeters (74).

[*Stasimon V.*]

Exode: 1171–1209

1171–1207; 1208–9

1171–1207: trimeters (37).
1208–9: non-antistrophic period in anapaestic rhythm. See 292, 686.

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